The Story of the Three DeMilles

DRAMATIC MIRROR

AUGUST 4, 1917 PRICE TEN CENTS

JACK PICKFORD
In Paramount Pictures

A Visit to the Goldwyn Studios

JACK PICKFORD *as he appears in* "THE VARMINT"

A Paramount Picture

DID you ever go to college? Well, you know what it is like to have a sweetheart and all. But if you didn't go down to the famous "Jigger Shop" and put one over on Al. with "The Varmint," "Doc. McNooder," or "The Tennessee Shad"—remember there are a lot of fellows in your town who have, and a lot more who have read *Owen Johnson's* boarding school story of love and youth.

This superb photoplay, in addition to being Owen Johnson's famous story, is directed by W. H. Taylor and features *Jack Pickford and Louise Huff*, a youthful stellar combination which is unequalled as an attraction on the screen today.

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII — NEW YORK, SATURDAY, AUGUST 4, 1917 — No. 2015

WOULD RECRUIT BRITISH ACTORS IN UNITED STATES

Liability Clause of Conscription Bill May Be Amended to Alter Their Status—England and France Favor Change

WASHINGTON, D. C. (*Special*).—British actors, of military age, who are at present residing in the United States, are liable to be pressed into the service of the Government or deported to their native land if certain Congressmen can bring about the passage of a bill affecting the military status of aliens. The recent draft for the National Army disclosed the fact that in several of the larger cities a considerable portion of the registrants was composed of aliens, or of those who had taken out first citizenship papers. Since by the terms of the conscription bill aliens are exempted from service, it is evident that native Americans will be called upon for service far out of proportion to the population of their various exemption districts.

Senator Calder, of New York, and Senator Chamberlain, of Oregon, are endeavoring to obtain an adjustment of the liability phase of the conscription bill in order that native Americans may be called into service under more just conditions. A provision will probably be introduced in an amendment to the conscription bill to the effect that aliens of military age must either accept service in the United States Armies or be deported to their native land.

Last spring a bill was passed in Congress permitting a foreign Government for the first time to recruit its subjects in this country for military purposes. A British recruiting mission has been established in New York for several weeks, and to date has made considerable progress in enrolling subjects of Great Britain. But it is felt that sterner measures are needed to bring in recruits to the desired number.

It is reported that England and France will not interfere with any activity on the part of our Government to press their subjects into service in American armies or to deport them home where they can be placed at the disposal of their own military authorities. Italy, however, has expressly denied permission to the United States to force its subjects here into military service.

"THE GRASS WIDOW"

Madison Corey completed arrangements last week for the production of a musical comedy entitled "The Grass Widow." The original is by Alexandre Bisson, and it enjoyed a long run on the Paris stage under the name of "Le Peril Jaune." The English adaptation is the work of Rennold Wolf and Channing Pollock, who also contributed a number of new lyrics. The music is to be written by Louis A. Hirsch. The piece will be produced out of town the early part of September, and will be presented in New York in October.

ATLANTIC CITY PREMIERE

"Leave It To Jane," the new musical comedy planned for the Longacre Theater the middle of August, had its premiere in Atlantic City on Monday, at the Apollo Theater, under the direction of William Elliott, F. Ray Comstock and Morris Gest. In the notable cast are Edith Hallor, Georgia O'Ramey, Anna Orr, Oscar Shaw and others. The book is by Guy Bolton and P. G. Wodehouse, with music by Jerome Kern.

OPENING POSTPONED

Wilton Lackaye, in Abraham Schomer's comedy drama, "The Inner Man," scheduled to open at the Lyric, on Monday, August 6, has been changed by the Messrs. Shubert to the following day, in order not to conflict with Al Woods's production of "Mary's Ankle," which will reopen the Bijou, August 6.

SECOND SEASON FOR INTERNATIONAL

Twenty-eight Cities Are on Circuit of Popular Priced Attractions

The International Circuit is completing arrangements for its second season of "popular plays at popular prices." At the present time twenty-eight cities are included in its route, which will provide a season of from thirty-two to thirty-four weeks of attractions. It is planned to have an equal representation of musical comedies and dramatic entertainments, and an effort will be made to book them alternately in the respective cities.

It is reported that the leading theater of the circuit in New York, next year, will be the Lexington Opera House. In case this arrangement is consummated the booking dates will be made to conform with the grand opera season schedule as already outlined by the Chicago Opera Company. The circuit also plans to operate theaters in Montreal and Toronto, facilities for which have recently been provided by the new pooling plan of the Shuberts and Klaw and Erlanger.

The International season is scheduled to open Labor Day (Sept. 3). Among the attractions obtained to date and their producers are:

"Hans and Fritz"; "Mutt and Jeff's Divorce"; Kate Elinore; "Bringing Up Father Abroad" (Gus Hill); "The Cinderella Man"; "Peg o' My Heart" (Oliver Morosco); "Turn Back the Hours"; "After Office Hours" (Arthur Aiston); "The Old Homestead" (James Thatcher); "The White Slave"; "Shore Acres" (Robert Campbell); Thomas E. Shea in "Common Clay" (Thomas E. Shea); "In Old New England"; "Arizona" (Walter Sanford); "My Irish Cinderella" (Charles E. Blaney); Thurston; Walter Lawrence in "Come Back to Erin" (George H. Nicolai); "McFadden's Flats" (Charles H. Yale); "The Woman Pays" (Woods and Aiston); "His Majesty, Bunker Bean" (W. H. Currie); "A Hawaiian Butterfly"; "Going Straight" (Rowland and Howard); Lew Kelly in "Hello, New York" (Charles Barton); Jimmy Hodges in "Pretty Baby" (Jimmy Hodges); "Which One Shall I Marry?" (Ed. Rowland); "The Katzenjammer Kids" (Gatts and Clifford); Halton Powell in "Oh, Doctor" (Halton Powell); "Gus Hill's Follies of 1917"; "Polly and Her Pals" (Rose and Sanford); "Stop, Look and Listen" (Sampter and Hill); "It's a Long Way to Tipperary" (Hill and Sanford); "The Unborn" (Gazzolo, Gatts and Clifford); and Hurtig and Seamon's "Colored Jubilee" (Hurtig and Seamon).

NED WAYBURN BUSY

Under Contract for Century and Cocoanut Grove Shows

Charles Dillingham and Florenz Ziegfeld, Jr., have engaged Ned Wayburn as general stage director of the Century Theater for the season of 1917-18. The contract calls for Mr. Wayburn to render his services in staging the next production at the Century as well as the next entertainment at Cocoanut Grove.

Rehearsals for both of these attractions are to begin early in August and they are scheduled to open the latter part of September. Mr. Wayburn, in the meantime, is devoting each morning to interviewing chorus applicants and selecting the twenty-four young women, who will be assigned to speaking parts and "special" number work in these productions.

The agreement also provides that Mr. Wayburn shall continue to act as general stage director for Florenz Ziegfeld, Jr., for the season of 1917-18, during which time he is to supervise performances of the Ziegfeld Follies and the Ziegfeld Midnight Frolic, and incidentally, stage all of the musical productions which Mr. Ziegfeld may become interested in during that time, including the next production of the Ziegfeld Midnight Frolic in the Fall.

THE CALL TO THE COLORS

All Branches of the Profession Represented in Enlistments for Government Service

THE MIRROR prints herewith a list of the members of all branches of the amusement profession who have already enlisted in some one of the branches of the Government service. As may be understood, it is not a complete list, but it contains as many names as are available at this time. Much of the list was supplied by Eleanor Gates, the playwright, who is an official of the Stage Womens' War Relief.

Baxter Adams, George Washington Anderson, S. J. (Tex) Arnold, Lionel Atwell.

William Barker, Reginald Barlow, Eddie (Massey) Bartlett, Robin T. Bell, M. S. Bentham, Henry Bergman, Helmer W. Bergmun, J. Stuart Blackton, Jr., M. Blundell, Sydney Bodenheimer, Harry Boysen, Harry Budd, Henry B. Buddle, Basil Broadhurst, Harvey R. Brooks, Van O. Brown, Albert Bruce, Thompson Buchanan, Everett Butterfield.

Leonard W. Calvin, Gorden Calvitt, Louis P. Canman, Frank Carter, Vernon Castle, Cyril Chadwick, Lee Chapin, S. R. Claggett, C. Carroll Cliucas, Arthur Allen Colby, Sandy Collins, Fred Conger, John Connell, L. L. Consolloy, J. Howard Cooper, L. M. Cooper, Gardner Crane, Jack Crisp, John Croft, Wellington Cross, Al Curtis, Bert Lee Curtis, Dick Curtis, Linwood Curtis.

Harry L. Daley, Harry Dalton, Hal Davis, Edward Dayton, J. J. Delson, Paul Dempsey, Paul Diemer, S. Rankin Drew, Ted Duncan, Edward Dunn, Phillip Dunning.

Joseph Edmunds, William Edwards, Larry Einstien, Lew Eisenberg, Louis Eklund, Cary Elliot, Ward Ray Ellis, Richard Engelke, J. D. Esta.

John Fanning, Arthur Farley, Will F. Farley, Frank Farrell, Clifford Farrington, Fred Fernando, Tony Ferni, S. Field, George F. Fish, John Tainter Foote, "Shudon" Ford, Tom Forman, Dan Flynn, Packy Flynn, Louis Frohman.

P. J. Gallagher, Leonard A. Giegerich, Leo Gish, Harry Goodman, William Glad, Joseph Goodrich, Paul Gorden, Willie Gordon, Joseph C. Goss, Stephen Graham, Percy Grainger, L. M. Gray, Eddie Greene, Al Grossman, Jack Grossman.

C. Porter Hall, Max Halpin, Duke Hamilton, Louis Hammer, C. Vernon Hanley, George Harcourt, W. H. Hardy, William Harrigan, Alfred Hartzel, Wells Hawks, Irving Hay, Carl Helm, Louis High, George Hill, Ray Hodgdon, B. Holms, William Honing, Jack Houston, Leroy Howell, Joe Hughes.

Robert Isant, Forrest Izard.

Alfred Jackson, Louis James, George Jason, S. Wickersham Jefferis, Jr., George C. Johnson.

Thomas E. Kelly, Harold Kemp, Guy Kendall, Thomas Kennedy, Wright Kramer, Martin Krouse, Ed Kwitshoff, Jr.

Cliff Labell, Charles Laurence, L. Lazar, Pierre Lemay, Leigh Levering, Lucien Littlefield, Joe Levy, Frederick Lewis, Ralph Locke, Jack London, Walter Long, J. W. Lott, H. P. Luce.

Gordon McAllister, Mack McDonald, Denman McFarland, Frank McKee, Sam McKee, Jr., Malloy McKeekin, John E. McKin, James McLeod, E. W. Mahoney, George Mallor, Sid Marion, Fred Martin, Norman J. Mayer, Adolph Menjou, Earl Metcalf, Philip Merivale, Max Emil Meth, George Meyer, Zeno Michaels, Monroe P. Miller,

(*Continued on page 7*)

THE DE MILLE FAMILY IN MOTION PICTURES

How the Three Members of a Talented Family Went to Los Angeles and Became an Important Factor in the Production of Photoplays

BY BEATRICE DE MILLE

A FEW years ago a young man, just approaching his thirtieth year, shook the dust off his unsuccessful sandals as a New York backer, producer and manager of the spoken play and started out for the unknown West to try to carve out a fortune from a new art, the moving picture. To this end his mother, with whom he was in business, sold out her interest as "author's representative," which deal enabled her son to enter the new field as one-third owner of a moving picture firm of three young men.

Start With Ideals

The three started out with high ideals though somewhat limited pocketbook. The young man of whom we speak was the only one of the three partners who could write for the stage, act on the stage, and successfully manipulate the stage's accessories. The two other partners took entire charge of the business end of the young firm, with the distinct understanding that no deal should be carried out, either from stage end or business end, without the approval of all three partners. This resolve, made in the enthusiasm of the moment when the three young men (each one in his early thirties) felt the full swing of possibility and authority for the first time, has carried the firm to its now well proven financial and artistic success.

Only a short time ago at the same studio where they first located, enlarged many times since its initiation, the young man of whom we speak handed in $185,000 worth of Liberty Bonds, willingly subscribed by the many members of this single studio. Fortune has been carved out. Ideals have been attained. Success has been laboriously but enthusiastically achieved.

Securing Big Stars

"Mother" stayed in New York, capturing big stars and real artists in the new field for the new firm. Her earliest and at that time most important acquisition was Wilfred Buckland, who for years had been designing and carrying out one of New York's biggest producer's big productions. But the big production craze was passing and this artist had not enough to do. The deal was consummated. On his arrival in California he started in, and today—four years later—he has not yet been able to catch up with his own designs. "Mother's" latest, most successful capture is Beulah Marie Dix, author of "The Road to Yesterday," "Across the Border," "Moloch," and many other virile stories and plays. The author immediately realized the moving picture's possibilities. Making a deliberate study of them, she is now putting the latest efforts of a successful career into the story development of this inspiring art.

In the meantime our young man's author brother, the elder son and life-long pal of both Mother and Brother, had been coaxed into the game, and in the first years of this young firm's work he headed the scenario department, making his own plays into moving picture form, as well as writing the continuity of "Maria Rosa," "The Thief," "The Goose Girl," "The Governor's Lady," "The Secret Orchard," "Carmen," "Pudd'nhead Wilson," "The Heir to the Hoorah," and other photoplays, until one fine day he, too, thought he would try his hand at directing. So he started in with his first picture.

CECIL B., BEATRICE H. C. AND WILLIAM C. DE MILLE

First Picture Succeeds

Having for years studied the camera, it turned out to be unusually effective in its lighting and comedy touches. That was enough. No more agony over other people's scripts. So "Mother" was called from New York into the Western game and did her best in the extremely delicate task of making vague ideas into concrete moving picture continuity. She began by hoping for inspirational suggestions and ended by sympathizing heart and soul with her eldest born. Now she, too, is writing originals

In the Golden State mother and sons, William C. and Cecil B. de Mille, most unexpectedly have met and are in close touch with more than half their old New York friends—many of whom form part of the studio entourage. Favors extended in the East years ago are now repaid with interest, for there is some place for every worker in this latest profession. Each day has its quota of excitement. Each day brings its inventions, its trials, its hopes, and it all makes life well worth living.

The head of the camera department, Alvin Wyckoff, has discovered a method of photographing the natural colors. We wait—with bated breath—relentless trials of the process till it is pronounced O.K. In "Joan the Woman" this color lighting was in constant evidence, and its use in the later picture of "The Little American" produces one of the most beautiful effects yet seen on the screen.

HOPKINS LEASES HOUSE

Manager Acquires Theater Being Leased by the Shuberts in Forty-fifth Street

Arthur Hopkins has leased from the Shuberts the new theater being erected by them in West Forty-fifth street, adjoining the Booth Theater. It will be completed in September, and will open with one of Mr. Hopkins's productions. The house will have a seating capacity of 1,000, and stage space which will permit of any type of production.

Mr. Hopkins has also acquired the Hudson Theater for the presentation of other of his attractions, and will open it about the middle of August with "The Deluge," a drama from the Scandinavian.

HARDY HEADS CAST

Sam B. Hardy will head the cast selected for the new musical play, "The Riviera Girl," which will be Klaw and Erlanger's annual Fall production at the New Amsterdam Theater. Sam Hardy is of the younger generation of comedians who has come rapidly to the front as an actor of quality. He made his New York debut in "Hawthorne, U. S. A.", the amusing, but short lived piece cut and made to order for Douglas Fairbanks. Later he was a sharer in the honors won by "Stop Thief" and "The Princess Pat," and last season he was in the "Ziegfeld Follies."

THEATER IN LONDON FOR N. Y. SUCCESSES

Comstock and Gest to Own Their Own House—"The Wanderer" May Be First Offering

Comstock and Gest are planning to lease or build a theater in London after the War to which they can transplant their New York successes. They will begin operations with "The Wanderer," a dramatization of the Biblical story of the Prodigal Son, which was seen last season at the Manhattan Opera House, or their musical comedy production, "Oh, Boy," which has been running at the Princess Theater here since last Winter.

At present, through their London representatives, F. Newton Lindo and Frank McCormack, who recently arrived in the British capital, they are negotiating with Arthur Collins for the production at a West End theater of George V. Hobart's "morality play," "Experience," which has been playing successfully throughout the United States for the past three years.

While in London, Messrs. Lindo and McCormack are arranging for the New York presentation of "Chu Chin Chow," Oscar Asche's Oriental musical spectacle, the American rights to which Comstock and Gest recently acquired. An entirely new production is being made in England from the original designs, and the production in America will be an exact duplicate of the one now being played at His Majesty's Theater.

MUSIC BY WALDROP

Uda Waldrop, the young composer who has achieved considerable distinction within the last few years, has been commissioned to write the incidental music for "Friend Martha," Edgar McGregor's production of Edward Peple's newest comedy, which will have its initial Broadway performance on Aug. 6 at the Booth Theater.

Among the more recent compositions of Mr. Waldrop's are the music for "Nec-Natama," the latest of the forest plays given by the Bohemian Club in the redwoods of California, and "The Hacienda," a Spanish play, which was purchased by the Family Club, of San Francisco. He will also write the music to Rachel Crothers's "The Road to Yesterday," which Mr. MacGregor will produce later in the season for a Broadway presentation.

SELWYN AND CO.'S PLANS

"Daybreak," Opening August 14, Will Mark Beginning of Busy Season

As a foreward of plans for what promises to be the busiest year in the history of their office, Selwyn and Company have announced the opening of their New York theater, the Harris, on Aug. 13 with "Daybreak," the new play by Jane Cowl and Jane Murfin. The following night, Aug. 14, their Boston theater, the Park Square, will open its season with "Canary Cottage."

Three companies of "Fair and Warmer" will be sent on tour this year, the first opening on Aug. 27 in Des Moines, Iowa, and the other two opening on Labor Day, one at Bridgeport, Conn., and the other at Plainfield, N. J.

On September 10, Jane Cowl will reopen her season in "Lilac Time," the first play by herself and her collaborator, Jane Murfin, to be produced, at the Montauk Theater, Brooklyn.

A further announcement of plans for later in the season will be forthcoming in a short time, depending entirely upon the date that the opening of the new Selwyn Theater to be constructed on West Forty-second street can be scheduled. This is to be one of the finest houses in the Times Square District.

ENTERTAINMENT PROGRAM FOR CANTONMENTS

New National Army Will Not Want for Amusement, According to the Present Program

WASHINGTON (*Special*).—High class entertainment and sports in great abundance are to be provided for the new National Army of 500,000 men who will be called to various cantonment camps throughout the country in September for a course in intensive warfare. Raymond D. Fosdick, chairman of the War Department commission on training camp activities, outlined the program now nearing completion.

A monster theater will be erected at each camp, and on this circuit of playhouses Broadway successes will tour, under the direction of the leading theatrical managers. A local manager will be placed in charge of each theater by the War Department. Concert programs will also be provided, which will include such artists as Caruso, Farrar, John McCormack, Fritz Kreisler, the violinist; Paderewski and others.

Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Francis X. Bushman, Theda Bara and other prominent motion picture stars will appear in person when productions in which they are presented are exhibited. There will be specially selected vaudeville acts, which will include headliners now appearing on the Keith circuit. In addition, well known theatrical men will organize home talent entertainments, the programs of which will be arranged by famous playwrights.

It is the plan of the War Department to omit no detail which will aid in supplying amusement for the thousands of young men who will be called to the colors in the Fall.

PRODUCERS' HOLDING CORP.

A concern new in the theatrical field called the Producers' Holding Corporation has in preparation the production on an elaborate scale of a dramatic version of Edward Everett Hale's novel, "The Man Without a Country." A New York premiere has been arranged for Aug. 20 at a theater yet to be announced. The cast consists of thirty players and a well known star has been engaged to play the role of Philip Nolan. Many spectacular features are promised in the production.

REHEARSING FOR "HIP"

Behind closed doors and with the utmost secrecy next season's Hippodrome spectacle is being rehearsed in three different places. The chorus assembles daily at the Seventy-first Regiment Armory, the ballet at the Century Theater and the mechanical staff on the Hipodrome stage. No one not directly connected with the production is allowed into the rehearsals and everyone concerned is sworn to silence in regard to the features of the new show, which are said to be abundant. The new production will open the big playhouse about the end of August.

"HERE COMES THE BRIDE"

With the engagement of George Parsons and William Danforth the cast of "Here Comes the Bride" has been completed and rehearsals are now in progress. The new farce will be presented by Klaw and Erlanger in Stamford on Aug. 9, and soon after will be seen at a New York theater.

CAST FOR "IRISH 15TH"

The company engaged to support Al H. Wilson in his new song-play "The Irish 15th," written by Theodore Burt Sayre, embraces the following well-known players: Laura Lemmers, Margaret Vollmer, Marie Reels, Adelaide Goundre, Harry Cowley, William S. Gill, Milton Nobles, Jr., Frank I. Frayne, Warren W. Krech, William Fields, and Ernest Gargoni, musical director.

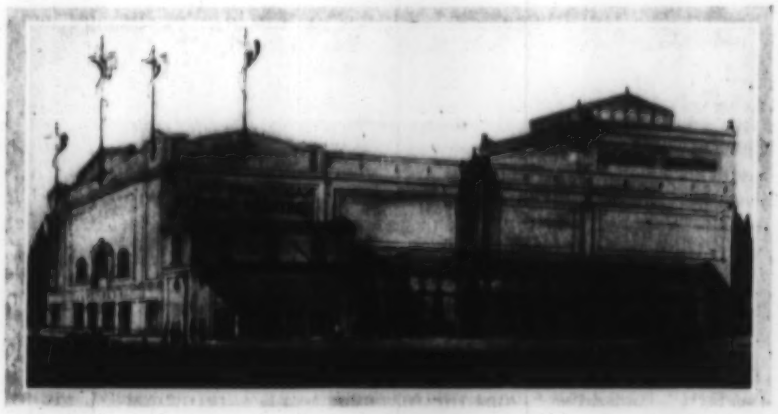
The season opens at Reading, Pa., Sept. 3. The play is in four acts and has an atmosphere of the present war. Many novel effects will be introduced and in point of elaborateness of production it will be the most ambitious effort of Mr. Wilson's career.

VEILLER'S PLAY SHOWN

"The Chatterbox," Bayard Veiller's melodramatic comedy, was given its initial presentation in Stamford last Saturday. Long Branch and Asbury Park will see the piece before it is brought to New York. In addition to Fay Bainter, the cast includes Felix Krembs, Dorothy Abbott, Walter Walker, Mabel Mortimer, Edwin Walter, Adrian Rosley, Crosby Little, James P. Hagan, Francis Gillan, Isabel Goodwin, Ray Brown and Desmond Gallagher.

Winchell Smith and John L. Golden are to star Fred Niblo in a new play from the pen of Salisbury Field, called "Love and Learn." The premiere has been scheduled to take place, Aug. 20 in Asbury Park.

THEATER SOON TO BE OPENED IN ASBURY PARK



The new St. James Theater, Asbury Park, N. J., pictured above, is to open early in August. It was erected by Walter Rosenberg, manager of the Savoy Theater, New York, and is the largest motion picture theater in New Jersey, having a seating capacity of 2,360. The architect is Thomas W. Lamb, who designed the Strand and Rialto Theaters, New York. The front of the building is of red brick with buff panels, and there are stores each side of the entrance. The interior is decorated in black and gold, eliminating any glare from the walls. This is Mr. Rosenberg's third venture on the Jersey coast, as he already controls the Savoy Theater, Asbury Park, and the Broadway Theater, Long Branch. The St. James will be operated during the entire year and provision has been made for the housing of dramatic productions should occasion require. The theater will be particularly suitable for try-outs.

MRS. FISKE IN "THE BELLE"

During Coming Season Actress Will Be with K. and E. and Tyler

It is announced that during the coming season Mrs. Fiske will be under the joint direction of Klaw and Erlanger and George C. Tyler in a new American comedy by Mrs. Catherine Chisholm Cushing, entitled "The Belle."

Rehearsals will begin in September, and Mrs. Fiske will open out of town Oct. 8, coming into New York early in November. The scenes of "The Belle" will be laid in the South, and the central figure will provide Mrs. Fiske with one of those opportunities for high comedy to which she always rises so brilliantly.

COMEDY BY CRAVEN

J. Fred Zimmerman will begin his new season in Long Branch, Aug. 20, with the production of "This Way Out," a new comedy by Frank Craven. This is first work from Mr. Craven's pen since "Too Many Cooks," which was presented in New York three seasons ago.

(C) Bureau.
BILLIE BURKE,
To Star in a New Comedy by Clare Kummer.

HEARD ON THE RIALTO

Frank Tinney is to succeed Al Jolson, so the story comes from San Francisco, as the star of the next Winter Garden production. It is said that Jolson seeks a rest following his long, active identification at the head of Winter Garden enterprises, and that with the close of "Robinson Crusoe, Jr.," he will take himself far up into the Sierras and meditate upon a career which has been unusually successful, considering the traditions of the stage.

Jolson was an obscure minstrel comedian when the Winter Garden was opened, but it was not long before he was "discovered" as the possessor of a style of humor and a personality particularly suitable to the revue type of entertainment, and he was thereupon engaged for the institution at the upper end of the Rialto. And there he has remained, as secure in his position as the now better-known King of Siam, about whom schoolboy rhymes used to be told.

As for Tinney, his unique drollery was also given its first Broadway opportunity at the Winter Garden, and he, too, established a reputation which became nation-wide.

One week has passed without the announcement of "another new theater" in the Longacre Square district. A period of activity among theater builders, quite in keeping with that among playwrights, has been in progress in the last ten weeks. In the meantime, the critics are putting in several hours a day at golf, training, as it were, for those feverish weeks of premieres to come.

There has been a disposition of late to give to some contemporary press representative the credit for first shrouding the identity of a performer in a mask. The custom, however, is as old as the theater, as any reliable theatrical history will disclose. Frank Wilstach, than whom there is no authority than whomer, says that masks were worn by Greek and Roman actors to cover the face long before the era of Christianity, and that in the Middle Ages in Italy, when the theater fell into ill repute, the playgoers used to attend the theaters masked.

Therefore, it would seem the height of presumptuousness to attempt to ascribe to a present-day press agent the origin and development of the mask as a means of creating mystery and interest.

F. P. A. has returned to his Conning Tower atop the *Tribune* after a period of inactivity which threatened to destroy the morale of the readers of that newspaper. In a humorous account of his observations of recent weeks, he states that he is brighter in the morning than other times; particularly if he is first at the cream-pitcher.

Perhaps, this ability to win the race to the cream-pitcher is responsible for the traditional happiness of the actor, in spite of the precariousness of his profession. Indeed, it is said that in certain boarding houses in the Rialto at the present time, actors can retain their composure only by being first in war, first in peace and FIRST AT THE CREAM-PITCHER IN THE MORNING.

Why doesn't some cabaret proprietor seize the psychological moment and engage a "Kilties Band" for his leading feature?

George Broadhurst is expecting to recoup next season the losses he recorded last year with the production of "What Money Can't Buy" and "Fast and Grow Fat." He is planning to present a modernized revival of his farce, "What Happened to Jones," and a new play, entitled "Over the Phone."

ESTABLISHED JANUARY 4, 1879

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President

LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

NOT A NATIONAL CALAMITY

THE cry for a united industry has been loud and persistent since the day that President Wilson called upon William A. Brady to bring motion picture interests into line for co-operation with the United States government in spreading its war-time propaganda.

"Get together" echoed and re-echoed through the convention hall in the Chicago Coliseum during the sad moments of wrangling and disruption. Only through remaining in one harmonious body, it was urged, could exhibitors hope to do their share of the work before the country. It was made to appear that the destinies of a nation rested in no small part upon the shoulders of Lee A. Ochs and his followers, which, after all, is just a bit absurd.

The Motion Picture Exhibitors' League is one channel through which the exhibitors of America may be reached, the American Exhibitors' Association has come to be another; but the fact remains that the great majority of motion picture showmen in this country are not on the roster of any organization. All of them, however, are on the books of one or more of the producers represented in the National Association of the Motion Picture Industry, whose great power is behind Mr. Brady in advancing the purposes of the government.

In carrying out a patriotic program of the kind contemplated, all exhibitors, whatever their affiliation, or lack of affiliation, are expected to respond, and the internal politics of an organization need not have any appreciable bearing on their action.

There is no place for discrimination in an affair of this kind and when it comes to committee appointments, Mr. Brady most assuredly will see the wisdom of treating all exhibitors alike. In reaching the public through our fourteen thousand and more picture theaters, the managers of the houses may be approached directly and with confidence that they will do their duty.

The failure of the exhibitors to assemble under the thumb of Lee A. Ochs is by no means a national calamity.

THE STAGE'S "BIT" IN THE WAR

NO PROFESSION, or civic organization, or line of business is doing more for the comfort of the American soldier and sailor than the stage. While both arms of the service are appreciative of all that has been and is being offered, we are safe in making the assertion that nothing which has been offered the army and the navy is more conducive to the welfare of the men in arms than that which comes to them under the classification of amusements. For them "the play"—in whatever phase it is presented—"is the thing." It has been so in all wars where the drama was given a chance.

With pride and pleasure THE MIRROR welcomes the information from RAYMOND D. FOSDICK, chairman of the commission that has the matter in hand, that each camp of soldiers will have a monster theater, and that Broadway successes will be played. This is cheering. There are enough Broadway successes to go round without having recourse to the Broadway failures, of which there are too many.

In addition to the plays, there will be songs from the operas, in which CARUSO will be heard; songs from the concert stage by JOHN MCCORMACK; music by PADEREWSKI; vaudeville of the better class; unspoken drama by moving picture stars like PAULINE FREDERICK, MARY PICKFORD, MABEL TALIAFERRO, and others in their class. Of course, DOUGLAS FAIRBANKS and CHARLES CHAPLIN will be contributors.

The theatrical profession is first in war, either in makeup, or in the trenches and on the field, and when history of the conflict is written it will be found that it was in the air—literally—and on the sea and under it. The stage's "bit" in this war is illuminating. Maybe you don't know it, but in a recent census of professions engaged, it was shown that, by comparison of numbers, there are more actors engaged than any other class.

ELIMINATE THE "JUNK" EXCHANGES

WALTER W. IRWIN, of Vitagraph, has brought an important matter to the attention of his fellow members of the National Association of the Motion Picture Industry, in urging that some drastic measures be taken to eliminate the so-called "junk" exchanges that are doing a profitable business in marketing film on which they have no claim. If, as Mr. Irwin has reason to believe, these same exchanges are contributing to the munition resources of Germany by disposing of discarded film for use in the manufacture of explosives, the need for immediate action is the more urgent.

The warfare against an illegal traffic in stolen and duped points has been carried on with varying success ever since the early days of the General Film Company. When one band of fraudulent dealers was wiped out, another soon came into being, with resultant losses to all producers. It appears the "junk" dealers of today are doing a particularly thriving business with South American buyers, who frequently drive a bargain at fifty cents a reel.

Mr. Irwin may count upon unanimous support in ridding the industry of these parasites.

WHY REPERTORY PAID IN INDIANAPOLIS

A MANAGER in Indianapolis has turned summer into winter—not atmospherically, but theatrically. STUART WALKER has done this for the fine old capital of the commonwealth that has taken its place in the literary light of the country. He has assembled an organization of players for a repertory which includes some of the best plays that have been seen anywhere—and this is putting it no stronger than the facts warrant. It is recalled that OSCAR WILDE, BERNARD SHAW and BOOTH TARKINGTON furnished the material out of which some of the plays are woven.

THE MIRROR is not an advocate of any system which will force managers to do business at prices that do not compensate. It is not the champion of cheap theatrical talent anywhere. But it indorses any manager who has brains and pluck to give the public "something just as good" for less money, and that is what Mr. WALKER has done in Indianapolis. And the newspapers and the people who go to the play have shown acute appreciation of Mr. WALKER's efforts.

In a season when theatrical business is always stagnant, Mr. WALKER has made the business he has in hand as active in Indianapolis as he could make it in midwinter. THE MIRROR congratulates Mr. WALKER that the lines of his players have fallen pleasantly in a city that is proverbially one of the best theatrical cities in the inland.

"CAMILLE," REVISED OR REFORMED?

WHAT will the playgoers who are relentless in their demands for something new say about the announcement that "Camille" is coming to the Empire soon. The town outside the Metropolis, known as "the dog" when a first timer is presented, turns out between premieres and sits through revivals of "The Old Homestead," "East Lynne" and others of the same pallid hue, as a matter of sentiment sacred to the memory of the forebears, and even New York, when the candle begins to splutter in the closing hours of the season, will turn out and watch a revival. On the same principle, we take it, that father goes to the circus to satisfy the children, and also, maybe, to help lingering talent get out of the city to somewhere where ocean breezes blow.

Present time playgoers don't remember "Camille," as a play, of course, except the bed-chamber scene that revealed Sarah Bernhardt under the coverlets. To ask an up-to-the-minute theatergoer if he or she ever saw "Camille" as played by Clara Morris, Modjeska or Duse is like asking a sensitive woman her age. There have been "Camilles" since the time of those just named. It is no sign of senility to admit that one has seen Margaret Anglin or Virginia Harned in "Camille," but that was just a reincarnation for the moment, and it was not revived at the start of the season.

What, then, is the meaning of the coming of "Camille" to the Empire? One is that it is to be a modern version. Think of a modern "Camille." Does the manager mean a reformed "Camille"? Can you fancy "Camille" being reformed? Would you pay to see it?

The other reason given is that Ethel Barrymore is to take the part. Gifted as she is, Miss Barrymore should make sure that the lid of the coffin that hides the face of Dumas is made fast before she undertakes a modern version of "La Dame aux Camelias." We remember when Mrs. Langtry was asked to play "Camille" she threatened to break her contract if the manager remained insistent.

TO HANDLE REX BEACH FILMS

Goldwyn Corporation Now Controls All of Author's Works—"Auction Block" First Feature

All future Rex Beach pictures, made from the stories and novels of the author, are to be distributed and controlled by the Goldwyn Distributing Corporation, under a contract signed by Samuel Goldfish, president of Goldwyn; Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Mr. Beach himself.

This contract places the Goldwyn distribution in immediate possession of Mr. Beach's recently completed production of "The Auction Block," made from his novel of that name. "The Auction Block" was directed by Larry Trimble. He has joined Goldwyn and is now directing Jane Cowl. As in the case of his earlier pictures, Mr. Beach has maintained a direction over the newest of his productions and given Mr. Trimble invaluable assistance.

By obtaining a series of Rex Beach productions Goldwyn is enabled to offer these pictures to exhibitors throughout the world in addition to the twenty-six pictures previously announced as constituting Goldwyn's scheduled annual output.

Since the formation of Goldwyn, last December, Samuel Goldfish and his associates have been in negotiation with Messrs. Beach and Hampton. The latter, it is said, were quick to realize the advantages in having at their disposal the technical and artistic facilities which Goldwyn could offer, and these advantages did much to bring the contract to a successful climax.

"I think," said Mr. Beach, after signing the contract, "that the entry of Samuel Goldfish, Edgar Selwyn and their associates into the field of motion picture production brings in just the type of men needed to make pictures one of the great arts. They have established a rapidly expanding organization that reaches around the world, and I believe they will be responsible for a marked advance in this industry."

GETS GORDIN PLAYS

Bertha Kalich Is to Appear in English Adaptations

Bertha Kalich has acquired the producing rights for the English-speaking stage of six of the Gordin plays from the representatives of the estate of Jacob Gordin, and will shortly appear in one of these, which has not yet been produced in English.

"WHAT NEXT?" IN SAN DIEGO

"What Next," Oliver Morosco's new musical comedy, reopened at the Spreckel Theater, San Diego, last Sunday night, and according to all of the telegraphic reports before going to press, the piece is reputed to be an even bigger hit than the producer's former successes "So Long Letty" and "Canary Cottage." Since the five weeks' engagement in Los Angeles, Mr. Morosco has completely rewritten the book, while Harry Tierney and Alfred Bryan have provided several new musical numbers with happy results. Following the San Diego engagement, "What Next" will play a week of one-night stands into San Francisco, where it is scheduled to enjoy a run at the Cort Theater.

MONTROSE LEAVES MOROSCO

Joseph Montrose, for many years manager of the Morosco Theater, Los Angeles, and who represented Morosco's western interests during his absence from California, is no longer connected with Mr. Morosco. According to present reports it is understood he is to engage upon a traveling stock venture on the Pacific Coast. Although Mr. Morosco spends about eight months of the year in New York, he will in the future personally direct his Pacific Coast interests, which are constantly increasing, and according to present plans will embrace every important city on the Pacific Coast before the 1st of January.

DEL BOONE.

Del Boone, who is the wife of Niles Welch, has recently finished a picture with John Noble in which she played the second lead, covering a period from eighteen to forty years in the character. A humorous incident connected with her work in this picture occurred one night on returning to her hotel in New York after a location trip. The clerk not recognizing her in the make-up of a mature woman she depicted in the latter scenes of the play, placed the register before her for her signature. Miss Boone's picture engagements started with the World Film, Pathe and Kalem. She began screen work after several seasons in southern dramatic stock companies where she was a prime favorite.

ELSIE JANIS DEFIES HOT SPELL

Comedienne Draws Large Audiences at the Palace Irrespective of Climatic Conditions

In Elsie Janis, the management of the Palace Theater has a certain drawing card, despite the heated weather, and naturally the comedienne is being retained for a second week. She opens her act with a song of her own composition and then does imitations of Raymond Hitchcock, Nora Bayes, Laurette Taylor, Eddie Foy, George M. Cohan, Will Rogers, Sam Bernard and Ethel Barrymore, closing the offering with an acrobatic dance. Any woman who will do an acrobatic dance in this weather has courage.

The Palace program contains a new vaudeville feature in "The Girl With a Thousand Eyes," a young woman who reads minds, and it can be said that her act is the most mysterious of its kind. She has to be seen to be appreciated for her many baffling thought transferences. Pat Rooney and Marion Bent present a new edition of "At the Newsstand," in the course of which they sing, dance, clown and patter. Charles Withers is featured in the clever travesty on rural melodramas, entitled "For Pity's Sake." Withers, as the town hall manager working the traps, the properties, the lights and all the effects, was seen not long ago at the Palace, but his offering will stand close return dates and he meets with as much success as heretofore.

The balance of the bill consists of Herman Wasserman, the young Polish pianist; Al and Fannie Stedman, The Primrose Four, "Dream Fantasies," with Cleveland Brenner, and the Kanazawa Japs.

BRADY APPOINTS MOTION PICTURE BOARDS

Representatives of the Industry Will Be Assigned to Co-operate with Various Branches of Government

WASHINGTON (*Special*).—William A. Brady, president of the National Association of the Motion Picture Industry, has appointed the boards to work in co-operation with the various departments of the Government, the Red Cross and the Council of National Defense, for the circulation of national propaganda.

The personnel of the board and the branches of the Government to which they will be assigned are as follows:

War Department: P. A. Powers, Universal Film Company, New York; Eugene M. Clark, Jefferson Theater, Natchez, Miss.; W. A. Johnston, editor, *Motion Picture News*, New York; Cecil B. DeMille, Lasky Studios, Los Angeles.

Navy Department: John R. Freuler, Mutual Film Corporation, Chicago; Joseph P. Coufal, Novelty Slide Company, New York; Stanley Masthaum, Stanley Company, Philadelphia; Arthur James, Associated Motion Picture Advertisers, New York.

Food Commission: Arthur S. Friend, Famous Players-Lasky Corporation, New York; Alec Pantages, Pantages Circuit of Theaters, San Francisco; Thomas H. Ince, Ince Productions, Los Angeles; Donald J. Bell, Chicago; John Wylie, editor, *Moving Picture World*, New York.

Treasury Department: Adolph Zukor, Famous Players-Lasky Corporation, New York; Marcus Loew, Loew's Enterprises, New York; J. E. Brulatour, Eastman Films, New York; Walter W. Irwin, Vitagraph, V. L. S. E., New York; George K. Spoor, Essanay Film Manufacturing Company, Chicago.

Department of Agriculture: Stephen A. Lynch, Triangle Distributing Corporation, New York; Lewis L. Levine, Regent Theater, Brooklyn; W. R. Rothacker, Rothacker Film Manufacturing Company, Chicago.

Department of Interior: Richard A. Rowland, Metro Pictures Corporation, New York; Samuel A. Rothapfel, Rialto Theater, New York; Walter J. Moore, Miner Lithograph Company, New York.

Aircraft Division: J. A. Berst, Pathe Exchange, Inc., New York; Louis F. Blumenthal, National Theater, Jersey City; Edward Earl, Nicholas Power Company, New York; Theodore Mitchell, D. W. Griffith Enterprises, New York; J. H. Hallberg, United Theater Equipment Corporation, New York.

Committee on Camp Training Activities: Samuel Goldfish, Goldwyn Pictures, New York; Lee A. Ochs, president Motion Picture Exhibitors' League of America, New York; Dr. Crapston Brenton, National Board of Review, New York; Mrs. J. Stuart Blackton, Vitagraph Company, Brooklyn; William Farnum, actor, Fox Film Corporation, New York.

To the Commercial Economy Board: Louis J. Selznick, New York; Thomas Eager, exhibitor, Lincoln, Neb.; William B. Donaldson, Billboard Publishing Company, Cincinnati.

To the Shipping Board: William L. Sherrill, Frohman Amusement Corporation, New York; Lewis B. Mayer, American Feature Film Company, Boston, Mass.; Edward J. Fisher, exhibitor, Seattle, Wash.; William B. Lewis, *Morning Telegraph*, New York.

To the American Red Cross: For the East—William Fox, Fox Film Corporation, New York; Mitchell H. Mark, Strand Theater, New York; E. S. Porter, Precision Machine Company, New York. For the West—Jesse L. Lasky, Lasky Studios, Los Angeles; Peter J. Schaeffer, Jones, Lincoln, Schaeffer & Co., Chicago, Ill.; Douglas Fairbanks, Lasky Studio, Los Angeles.

To the Women's Committees: Mary Pickford, Lasky Studios, Los Angeles; Anita Stewart, Vitagraph Company, Brooklyn; Ethel Barrymore, Metro Pictures, New York; Margaret Mayo, Goldwyn Company, New York; June Elvidge, Peerless Producing Company, West Fort Lee, N. J.

To be ex-officio member of all the above committees: David Wark Griffith, Chairman of the War Co-operation Committee, Times Building, New York.

To the Council of National Defense: William A. Brady, World Film Corporation, New York.

The following committee of women will act in conjunction with the Food Commission: Ouida Bergere, American Play Company, New York; Gail Kane, Mutual Film Corporation, Santa Barbara, Cal.; Marguerite Clark, Famous Players Studio, New York; Kitty Gordon, Peerless Producing Company, West Fort Lee, N. J.; Norma Talmadge, Selznick Pictures, New York.

ARNOLD DALY IN NEW PHOTOPLAY

"A Man Without a Country" Will Be Shown Soon

Arnold Daly, in "A Man Without a Country," is to be released by the Frohman Amusement Corporation for an indefinite run at a Broadway theater, on or about Aug. 10, according to an announcement from the offices of William L. Sherrill.

For the past two months, John W. Noble, the new Frohman director, has been laboring with armies of people, building entire villages, fighting replica battles of the Revolutionary, Civil and Spanish-American wars, and staging the reproduction of Admiral Decatur's naval battle with the Tripoli pirates. At many periods, Director Noble has had an army of upward of one thousand players, encamped on the grounds for more than a week in the taking of these thrilling scenes.

Edward Everett Hale's "A Man Without a Country" stands preeminently as one of the greatest and most popular writings of the world; its circulation has been variously estimated at from one to four million copies. Anthony P. Kelly, the adaptor of the greater part of the former Frohman successes, has again contributed the scenario of this latest play. Suggested by the book of Edward Everett Hale's, the Kelly scenario is the result of many months of historical research by the scenario author. Enacting the role of Phillip Nolan is Mr. Daly.

In speaking of his newer production, President Sherrill is most enthusiastic. "I feel that at last our corporation has succeeded in producing a production which sets the standard," he said. "We have chosen a subject which carries a psychological appeal—a smashing up-to-the-minute timely production which will do much to stimulate the interest so much needed at this moment. We have certainly been accorded most unusual co-operation and credentials from every source, enabling us to make our production absolutely authentic and historically correct."

THE CALL OF THE COLORS

(*Continued from page 3*)

H. Clay Miner, Bert Moisant, Jack Molloy, Jay Moore, Charles Moore, Jack Moran, E. M. Morange, N. L. Morey, William E. Morrissey, George Murray, James Murray.

Guy Harry Neff, Harry Neville, Charles Nixon.

Slater O'Hara, Jack Onri.

Frank Packwa, Charles Pauley, Harry Pauli, Henry W. Pemberton, Seth Pennyenni, F. Peters, Joe Phelen, Charles Phillips, Larry Phillips, George Plympton, H. G. Pope, William B. Pugh, Percy Pulven.

Leonard Quinn.

Henry Ranft, Leo Redmond, Kenneth J. Reichard, W. J. Reilly, Walter Reusch, Ben Rice, James Robinson, Leo Robinson, Robert B. Robinson, Stuart Robson, Jr., Irving Rockwell, Herbert Russell, Allen Ryan.

H. B. Savage, H. Schafer, Wright Schank, Paul Schoene, Edwin Schwalbe, Jack M. Schwartz, William Senior, Lester Sever, Charles Sexton, Orley Seymour, Frank Shaw, George H. Shinn, Victor Smith, Sydney Smith, George Sofranski, John Phillip Sousa, William Spratt, B. Sproule, Tony B. Standford, Guy Standing, Hap Stembridge, Lewis S. Stone, Chester Stratton, Ralph Stuart, Kenneth Stuart, John K. Sullivan, Jack Sullivan, W. I. Swain.

Thomas C. Tartte, Carl Thomas, Clifford Thomas, Luke Thomas, Dion Titheredge, F. A. Tomes, Ralph J. Toms, Gray B. Towler, Barney Toy, Richard Tucker, Hecter Turnbull.

George Vandermuder, Harold Vermilye, U. J. Violette, Paul Vuger.

Fred Wagner, Ray R. Walker, Harold B. Walters, Walter Wanger, Donald Weiss, John Welch, Sammy Weston, Bruce Weyman, James Whalen, Leo Richmond Wharton, Al F. Wheeler, Jr., Jack White, Mitchell Whitfield, Roy C. Wilcox, Joe Wilde, Macon Willis, Walter B. Wilson, Stafford Windsor, Charles L. Winston, Grant Wood, Alexander Woolcott, William Woolfenden.

Howard Irving Young, James Herbert Young, Peter Young.

Bert Zahn, Charles X. Zimerman.

Marion Davies, known as perhaps the most beautiful girl on the American stage, is here shown in a few artistic poses. It is said more artists of note have painted Miss Davies' picture than that of any other stage favorite, among those being Harrison Fisher, Hamilton King, Raphael Kirchner, Henry Hutt, Howard Chandler Christy and others.

Miss Davies, who was one of the stars of the musical comedy "Oh, Boy!" is to be starred in her own film story, "Runaway Romany," which will be released early in September.

MOTION PICTURES
THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

FILM IS USED FOR HIGH EXPLOSIVES

Motion Picture Producers Co-operate with Government in Preventing Service to Germany

Government officials, acting upon the suggestion of Walter W. Irwin, treasurer, secretary, and general manager of V. L. S. E., have requested every representative motion picture producer and distributor in the country to refrain from selling mutilated motion picture films to any person, whatsoever, until after the termination of the war. Every big producer and distributor has agreed to co-operate with the Government in this matter.

During the recent annual convention of the National Association of the Motion Picture Industry, held at Chicago, Mr. Irwin served notice upon his colleagues, numbered among the magnates of the business, that information had come to him which tended to prove that Germany and her allies had secret agents in this country who were attempting to corner the market of disused and mutilated films, which they were using for the manufacture of high explosives.

Used for High Explosives

The basis of motion picture films is gun cotton, which also is the basis of nearly every high explosive. It is understood that Germany and her allies are experiencing a shortage in gun cotton to such an extent that they are prepared to pay fabulous sums for any substance of which gun cotton is a component part.

Mr. Irwin's attention that Germany was in the market for motion picture film was attracted through the theft from V. L. S. E., of several multiple reel subjects. Detectives were engaged to make an investigation. These detectives succeeded in retrieving several prints of "Womanhood, the Glory of the Nation" and of "Within the Law." The return of these prints was accomplished by the use of "stool pigeons," one of whom volunteered the fact the prints of the Greater Vitagraph masterpieces had been stolen in order that they might be sold to representatives of the enemies of the entente allies. This information caused a more searching investigation which revealed the fact that agents of Germany have been busy for several months in an effort to purchase the tremendous supplies of disused motion picture film held in storage by the large distributing companies.

Quantity of Film in Storage

Just as soon as a motion picture film producing or distributing company receives a report from an exhibitor or from a branch office that a print of a picture has been damaged, the print is called in, "junked" and placed in storage. There are many millions of feet of damaged film in storage. In one Western city, it is declared, that there is an entire storage warehouse given over to the storage of damaged film, and it also is declared that the secret agents of Germany have been endeavoring to negotiate for this tremendous supply, offering as high as forty-two cents a pound for it, as against the usual market price of about eighteen cents a pound.

According to the preliminary investigation, the damaged film stock which has fallen into the hands of the German secret agents has been shipped to Germany via the Scandinavian countries, and has been designated as motion pictures to be used for exhibition purposes. Through shipment in this manner it has passed the Government officials without question.

ARLENE PRETTY.
A Dainty Pathe Star.

ANOTHER INCE STAR

Dorothy Dalton Follows Director Into the Paramount Fold

Thomas H. Ince announced last week in a message to the Paramount offices in New York that Dorothy Dalton's name is to be added to those of Charles Ray and Enid Bennett as Ince stars to appear in pictures hereafter to be released exclusively through Paramount. There will be eight Dorothy Dalton pictures scheduled by Paramount.

JANE COWL IN A CHARACTER ROLE.
In "The Spreading Dawn."—Goldwyn.

The announcement places the name of Dorothy Dalton in the list of Paramount stars along with Marguerite Clark, Pauline Frederick, Billie Burke, Lina Cavalieri, Julian Eltinge, Enid Bennett, Jack Pickford, Vivian Martin, Wallace Reid, Charles Ray, Sessue Hayakawa, George Beban and others.

INTEREST IN "THE NEGLECTED WIFE"

Pathe's Serial Contest Is Proving a Strong Business Getter

The interest in Pathe's serial, "The Neglected Wife," is reflected in the fact that an average of more than one thousand letters from film fans have been received at each of Pathe's thirty branches, competing in "The Neglected Wife" contest, now being conducted in the biggest newspapers of the United States, with an award of $1,000 for the best answer, $500 for the second, and $100 to each of the next five chosen. In addition, many thousands have written direct to the home office.

The judges in this contest are J. A. Berst, vice-president and general manager of Pathe; Mabel Herbert Urner, author of the "Journal of a Neglected Wife," and "The Woman Alone," from which "The Neglected Wife" serial was made, and Louis Joseph Vance.

The contest, details of which are being published in eighty-two newspapers, is proving a business builder for exhibitors showing "The Neglected Wife." It closes August 12.

The elimination of the double standard of morals, the cultivation of unselfishness, a closer relationship between parents and children, and quick divorce are suggestions advanced as solutions of what is characterized as the greatest modern problem, by men and women who are following this serial in hundreds of motion picture theaters, where patronage is reported to be of the best.

STORY BY PHILLIPS FOR MISS FREDERICK

"The Hungry Heart," Adaptation of Novel, Now Being Produced at Famous Players Studio

An announcement of importance to the literary and moving picture fields was made last week by the Famous Players-Lasky Corporation in the statement that "The Hungry Heart," by David Graham Phillips has been accepted for Paramount and will be produced in photoplay form with Pauline Frederick in the leading role.

The book was published in 1909, after running serially in one of the popular magazines, and instantly became one of the six best sellers of that year and the next. Phillips was believed to have reached the top point of his literary work in "The Hungry Heart." Its heroine, sketched by Phillips from real life, presented a remarkable character of young American womanhood, living in an age which made incessant and heavy demands on the nervous makeup of women of all classes.

The scenario has been written by Eve Unsell. It starts, as does the book, with the wedding of Courtney Benedict (played by Miss Frederick) to Richard Vaughn. The depiction of Courtney as a vivid personality, a magnetic, charming, highly vitalized girl is in line with the best efforts of Miss Frederick's past work in motion pictures.

Miss Frederick read the book when it was first published and has always considered it a valuable subject for a screen presentation. Robert Vignola will direct the production and work will begin this week at the Famous Players studios.

"THE HOSTAGE" IS FIRST WALLACE REID PRODUCTION IN "STAR SERIES"

"The Hostage," a story of modern Europe, written by Beulah Marie Dix, is to be the first production in which Wallace Reid will star under the new Paramount selective "star series" booking plan.

Robert Thornby, director of a number of successful Paramount pictures, is in charge of the production which was staged at the Lasky studio in Hollywood. The cast surrounding Mr. Reid is a large one and includes a number of players who have already gained screen fame in former Paramount productions. Camille Ankewich, Lillian Leighton, Guy Oliver, Noah Beery, Lucien Littlefield, C. H. Geldert, George Spaulding and Gertrude Short are among the important players included. Dorothy Abil is Mr. Reid's new leading woman.

PREPARING PROGRAMS FOR PHOTOPLAY ACCOMPANIMENTS

Third of a Series of Articles Written for The Mirror by a Thorough Musician, Who Has Made a Careful Study of Motion Pictures and Musical Interpretation

By MONTIVILLE MORRIS HANSFORD

THE average pianist will find that after he has adopted the proper musical setting for his picture, the actual playing of the music will demand a share of the care and thought used in the selections. He cannot stop at putting up his scores and expecting them to interpret the film of their own accord. It is so easy to play a waltz for most ordinary scenes; it seems to be a favorite refuge for many, but the unfortunate part of it is that most players play as if there was a dance going on. A waltz, speaking from the standpoint of interpreting scenes other than dance scenes, is not to be played as if fifty couples were waltzing around the room, but more for a support to the mood of the picture. It ought to be played softly, the tone being increased or decreased with the action on the screen.

Fit Your Music to Mood of Picture

Probably the most ridiculous feature of picture playing is to hear the orchestra play some well known tune wholly unfitted to the mood of the picture. This was the case when I saw "The Strange Wedding." At the scene where Coralie finds the bracelet, rather somber music is needed, the more so as the next action is a struggle between husband and wife. The orchestra in this theatre calmly played the "Barcarole" from "Tales of Hoffmann," during this scene. In short, the efforts of ten good men were wasted. And the audience was worried by hearing a popular tune that took attention from a wholly different mood on the screen. Just another comment, this time on "The Mad Lover." In the scene beginning with the title "Confidences," supposed to depict a neglected wife, the orchestra of a leading New York theatre played a very lively waltz, suggesting dancing and festivity. In both these cases it would have been easy to program the films properly, and the effect in each would have been doubled.

The versatile pianist and organist of the picture house have one great advantage over the orchestra, and that is the power to modulate from one scene to another without a perceptible break in the musical background. The orcrestra falls short in this, in that it must be stopped, pages must be turned, and then the signal to start, and so on, causing a very decided interruption to the train of thought in the audience. The sensitive ear will experience an unpleasant sensation from the too frequent stopping of the orchestra. This, in many cases causes the leader to continue one theme just as long as the picture will stand it, and in some instances he overdoes it and plays a selection over into scenes that demand quite another sort of musical setting. Therefore, the organ and piano can produce much more artistic effects than an unwieldly orchestra.

Pantomimes May Be Filmed to Music

It may be a far cry to the future when some artistically inclined producer will film a pantomime to music—and it does not seem such a difficult task, judging from the success of Pierrot, the Prodigal; in fact, the idea is rather suggestive. In such case there would be perfect accord in action and orchestra; there would be no stopping of the melody, and the effect would be one harmonious whole, approaching nearer the ideal of music applied to pictures than in present existing conditions.

"The Strange Wedding"

For a musical interpretation of "The Strange Wedding," in which Fannie Ward appears, open with an improvisation, and when Miss Ward is first shown play a few measures of Mendelssohn's *Spring Song*, to suggest a light mood. At cue "How is my mother today?" begin *Under the leaves*, (Thomé); continue until cue "Must I get sick before you come to see me?" then go into (*Souvenir*), Drdla. As this mood is long, alternate with *Under the leaves*. At cue "Doctor, I'm to be your new sister," be sure to play *Souvenir*, and when doctor is alone play very softly. At title "As the wedding day draws near," use Flowret *Forget-me-not* (Giese), until the cue, "Mr. Brownlee live here," then *Andante Doloroso* (Loose Leaf Album). This may alternate with *Andante Pathetique* from same book. At title "The wedding house party," change to lively theme or Soderman's *Swedish Wedding March*, going into soft "Agitato" at title "At dead of night." At cue "Is this true?" go back to *Under the leaves*, and continue until cue "You can't marry Coralie, now," then "Agitato." At cue "I was tempted," play *Souvenir* until title, "The wedding night," then *Songe d'Automne* (Joyce). Play until wedding party forms.

At cue "My diamond bracelet is gone," play "Agitato" until wedding party again forms, then *Swedish Wedding March*. At cue "Aren't you going to kiss the bride?" play *Souvenir* very softly. This may be used through title, "At the hotel Patroon." But when Coralie finds bracelet play *Andante Doloroso* until struggle, then "Agitato," with sudden stop as the door is slammed. At title "Sudden decision as morning dawns," back to *Souvenir*, and as Max enters, *Andante Doloroso*. At title, "The hour of sailing," play Flowret *Forget-me-not* or *Songe d'Automne*. Change at title, "Fate takes a hand," to *Souvenir*. At cue "Come we'll go to our cabin," play *Andante Pathetique*, until cue "I've stood all I'm going to," then "Agitato," until cue "It's his heart," then back to *Souvenir* softly. Play until Lee is seen at window with pistol, then begin "Agitato," and play through struggle between Lee and Max, growing louder until the shot is fired, then sudden stop; then begin again and play soft "Agitato," growing louder as Lee enters house; continue until Lee falls, then another stop; then go back to *Souvenir* to the end.

"The Mad Lover"

Even though the major portion of this picture is a dream and somewhat of a surprise to the audience at the end, still the musical program must be as serious as if the whole thing were reality. Indeed, the music will help along the trick and make the end more astonishing. Two or three good marches, a love theme, an "agitato," and a somber theme will be needed. Suggested: *Fatinitza March* (Suppe), *Standard-bearer March* (Fahrbach), *Idilio* (Lack), "Hurry," from Loose Leaf Album, and part of a wedding march. (For a relief from the hackneyed wedding marches use Soderman's *Swedish Wedding March*), Elegie (Massenet), *That We Two Were Maying* (Nevin).

Open with *Fatinitza March* until cue "Gentlemen an accident has happened," then a soft "Agitato" or "Hurry," through the night scenes that immediately follow. At title "The Following Day," play *Idilio*, until title "Clarice was pretty," at which, go into the wedding march very softly during ceremony, and then back into *Idilio*. At title, "Confidences," either the *Elegie* or *That We Two Were Maying*, the latter preferable. As this mood is somewhat long, it may be well to alternate the *Elegie*, *Idilio* and the Nevin song to give a little relief. At title, "The Hunter's Return," play *Fatinitza March*, then return to *Idilio* at title, "A cheerful home."

The title, "High Noon," calls for a lively theme and the *Standard-bearer* march can be used, and in this same scene when the horns are blown, use the first introductory measures of the first movement, a bugle call, following action of picture; then continue march until cue "What is this story about the Book of Wisdom?" then soft, "Hurry" or "Agitato," until title, "Reconciliation," at which return to *Idilio*. The title "Arrival of Aunt Lolette," calls for a change of mood. Either of the above marches may be used, or both of them. At title "Early Morning," use *Elegie*, softly, until "The Influence of Shakespeare," then back to *Idilio*. Title, "A few days before the performance," use either march again until Robert reads note, then soften into *Elegie* for somber effect. Play this through title, "Nightfall," until cue, "Where is your lover?" then soft "Agitato," following action.

At title "The Performance of Othello," play a few measures of either of the marches above until title, "During the intermission," then a soft "Agitato" or "Hurry," culminating in a climax at the murder of Desdemona. At title, "Poor Desdemona," a few seconds silence will give good effect. As her body is carried to the couch, play a few minor chords in slow march time, and at title, "A foolish Othello," go into *Elegie*. As the barking dog is shown, play a tremolo in low octave. Carry this over into next scene of Robert waking from his dream, and then go into either of the marches above and into the *Idilio* for the end.

WRITE FOR SUGGESTIONS

In discussing music and pictures, Mr. Hansford aims to be of service to the small exhibitor, whose house equipment is limited to an organ or a piano. Elaborate programs, such as those issued by several of the producing companies, are found to be useless, save in a few theaters supporting large orchestras. Mr. Hansford brings his suggestions within the range of every musician.

Inquiries from house managers or musical conductors relative to a library of useful music, or concerning the accompaniment for any picture named, will be answered on this page. Mr. Hansford can tell you what music to buy and where to buy it.

MARY MILES MINTER AND ALAN FORREST.
In "Melissa of the Hills"—Mutual

PICTURE IN DEMAND

Postponement of Release Date of "Skinner's Baby" Is Considered by Essanay

The unexpected demand for pre-release runs on Bryant Washburn's latest Skinner picture, "Skinner's Baby," almost forced a postponement in the regular release date. Over twenty-five of the leading theaters in different parts of the country, most of them being houses which maintain a strictly open booking policy, wired their K-E-S-E branches for dates on pre-release runs.

Inasmuch as prints are usually sent to the branches from four to six days in advance of release date it was thought that many of these runs would have to be refused. In most cases, however, arrangements were made whereby engagements were scheduled for the following week and the bookings in their individual branches for the regular customers readjusted accordingly.

LITTLE JOURNEYS TO EASTERN STUDIOS

IV—Goldwyn

The Fourth of a Series of Articles Dealing with Eastern Studios to Be Published at Intervals in The Mirror—This Journey Disclosed a New Era in the Development of the Film Art

By ALISON SMITH

THE influence of the Goldwyn studio is noticeable miles before you reach the actual site on which it is located. The very ferry on which you cross from Manhattan to Fort Lee probably bears the name of Mae Marsh or Maxine Elliot or some other of the Goldwyn's collection of stars. On the other side of the river, you will find the little ferry station banked with automobiles which are taking the various companies, many of them in full costume, up to the Goldwyn plant or out on "locations." On the way up you are apt to pass Margaret Mayo in a runabout or Hugo Ballin meditating on color scheme in a huge limousine or other members of the large staff who dart back and forth from the city office where their ideas are formulated, to the laboratory in the woods where they are put into action.

Studio Located in a Grove

The road winds over the Palisades to the top of the hill where the studio is sunk in a grove so thick that a short stroll would seem to provide a set for the Black Forest. Before the door, a line of motor cars is always waiting to take the companies out to the infinite variety of exterior backgrounds offered by the diversified scenery of the Palisades.

The studio itself is a large substantial concrete building arched by a glass dome. On the ground floor are the business offices, dressing rooms and a restaurant which provides meals at all hours for the entire staff. There are a few unofficial rooms for the scenario staff, whose headquarters are nominally in New York, but who are apt to be found in odd corners of the studio at almost any time of day or night. Margaret Mayo, whom we met in one of the corridors, was perfectly frank about her inability to stay away. "I belong back in the other office," she told us, "but the place is so fascinating that I stay for just one more scene until I find the morning gone. The studio has been a revelation to me and the mechanical details, far from removing inspiration, are the greatest possible incentive in writing for the screen."

Personal Pride in Work

Miss Mayo's attitude is characteristic of the entire Goldwyn force. From the office boys and carpenters up to the highest officials you find this same spontaneous enjoyment in the work and the same personal pride in displaying its result to visitors. You almost gain the impression that if they were not in this work as a matter of business, they might be found doing it as a fascinating and novel form of entertainment. The result is a general atmosphere of enthusiastic energy which pervades the entire plant and is soon communicated to the most casual visitor.

H. S. Messmore, the technical director, took us up to the studio floor where the stage is stretched out under its arch of glass. This wide space gives unlimited area to the sets and eliminates the necessity of putting them up in sections. When a ballroom scene is staged, for instance, it is of almost ballroom size, and the actors can go from room to room with perfect freedom of movement which sustains their illusion and makes their acting that much more spontaneous. On this particular afternoon, the stage was half covered with the interior of a stately Southern home, where Jane Cowl, looking lovely and pathetic in crinoline, was preparing to wring the hearts of her absent audience. In a less sedate corner of the room, Marie Dressler was regarding rather grimly an intricate mechanical arrangement by which she is to fall off a roof down a chute, run for several (screen) miles on a tread-mill and then crash down on the surprised occupants of the room below. The staff is provided with technical experts who can improvise on demand any variety of mechanical stage property that their scripts may demand.

The studio is equipped with overhead Cooper Hewitt light which can be instantly adjusted to any angle. For certain unusual effects the directors use the powerful quartz light which had such a disastrous effect on the eyes of the stage elephants. On the day after the first circus scenes were taken, the company was confronted by a herd of the great beasts staggering about in disgusted and reproachful sightlessness.

Details of the Studio

Connected with the studio are the carpenter shops and the property rooms which cover three tiers and look like a small department store. Here the miniature models for each of the important sets are made, and this corner is a veritable toy world which would delight the heart of a child visitor.

Long glass doors open from the studio to the surrounding lot which has unlimited scenic possibilities in its ten foot area. A few weeks ago this lot was covered by a city in Palestine but now, with a blissful disregard for historical sequence, it is the scene of a straggling New England village with a circus in the foreground. So permanent, complete and realistic is this little street that motoring parties from the city often stop at what they suppose is one of the clusters of homes that dot the banks of New Jersey.

Goldwyn's Representative Staff

All about the premises are the outward signs of a plant that is devoted to the art of making pictures instead of a factory for turning out films. When the company was first organized by Samuel Goldfish, it was with the purpose of building photodramas around ideas which would call into service all of the arts. To this end, he selected a staff of specialists which is representative of the best work that is being done in the United States today in the various branches of illustrative and literary art. The scenario department, for instance, reads like a literary, "Who's Who." There is Margaret Mayo, one of our most successful later playwrights, Irvin Cobb, who is one of our most popular professional humorists, Adrien Gillspeer, author of "The Barrier," Roi Cooper Megrue, best known for "Under Cover," Edith Ellis, Porter Emerson Browne and other writers who have undisputedly arrived in the magazine world. The art staff includes Hugo Ballin, whose mural decorations in the Michigan State Capitol attracted attention a short time ago, and Everett Shinn, illustrator, whose drawings are primarily identified with the pages of *Vanity Fair*. The work of these specialists goes on under the direction of men like Archibald and Edgar Selwyn and Arthur Hopkins, who have established themselves as among the most able and successful producing managers in the theatrical world.

Although the first Goldwyn Picture is yet to be released in New York, their new ideals and methods have already had a material effect on the film world, for all the outward visible signs in and about the studio point to a new era in the development of moving pictures as a fine art.

(© Ira L. Hill.)

GOLDWYN PERSONALITIES AND SCENES AT GOLDWYN STUDIOS.
SAMUEL GOLDFISH. EDGAR SELWYN.
MARGARET MAYO. (Mrs. Edgar Selwyn.)
EXTERIOR OF STUDIO. INTERIOR OF STUDIO.

FALCON FEATURES START IN AUGUST

General Film Co. Announces New Series of Four-Reel Features

General Film's new series of four-reel dramatic features is now definitely announced. The forthcoming productions are the Falcon features, all chosen for strength of story, under General Film's policy of prime attention to play value.

The announcement is now made that the first release will be available about August 17, with a new release to follow each week. From that date onward, consequently, General Film exhibitors will be able to book their whole program from this company, making up a bill from the four-reel features and its many two-reel features and one-reel comedies.

"The Mainspring," will be the first of the Falcon features. This is an adventure story by Louis Joseph Vance, and in fact is a picturization of a magazine story of that name by this author. "The Mainspring" abounds in thrills. It was produced under the direct supervision of H. M. and E. D. Horkheimer. The featured lead is Henry King, whose work is always virile and artistic.

Well known authors and well known stars will be featured in all the following Falcon features, with value in story, however, as the fundamental attraction. Most of the stories would ordinarily be presented in five-reel form, it is stated, but to insure dramatic value they have been restricted by General Film to the four-reel length. General Film is also seeing to it that paper and all sorts of advertising matter is prepared in the most artistic form, plentifully and promptly. Every logical merchandising aid will be given exhibitors in connection with Falcon features.

PEDRO DE CORDOBA CHOSEN

The supporting cast selected for Elsie Ferguson, Artcraft star, in her first picture production, "Barbery Sheep," is headed by an actor not only well known to patrons of stage and screen, but also admirably fitted for the role assigned him.

Pedro de Cordoba is the artist in question, and as Miss Ferguson's leading man in the Robert Hichens play, he has the role of Benchaalal, an officer of Algerian cavalry, violently infatuated with the wife of an English nobleman, who pays too much attention to big game hunting and not enough to his beautiful better half.

WITHOUT FEAR OR FAVOR

By AN OLD EXHIBITOR

THE annexation of Paralta to Triangle was no great surprise to Broadway insiders. Herman Fichtenberg wasn't conferring with Sid Lynch so often for nothing! Herman has a way of spending his time to purpose. And he had a trump card—one Bessie Barriscale. Poor Triangle, shorn of almost every big "Triangle star," *had* to hold Barriscale. And wise Herman knew it. It was just a matter of price, and Herman got his. The big question along Broadway to-day is: Will Triangle survive its recent losses? She was built around Griffith, Ince, Sennet, Marsh, Arbuckle, Hart, Fairbanks and Barriscale. Now Barriscale alone remains. It is a fact that Triangle has suffered no great loss of business of late, but that may be due to the fact that the last of the "Triangle star" subjects are only just releasing. If the star loss meant a booking loss to the company, it is not due to be felt for a couple of months, anyway. Meanwhile, Sid Lynch, by some regarded the most expert film exchange man in the country, is sawing a lot of wood—and there's H. O. Davis. Exchange efficiency, which means knowing your exhibitor, is linked to manufacturing efficiency, which consists of making good pictures but making them at a price the exhibitor can afford to pay.

It is not necessary, H. O. Davis has conclusively proven, to waste money to get a good picture. It *is* necessary to spend plenty of money, he admits, to get a good five-reel result. I think he has fixed $40,000 as the amount to be spent on the new Triangle films. And it would seem to anyone who knows anything about production expenditure that $40,000 would buy everything essential to the completion of a strong five-reel subject. Mr. Davis is hardly handicapping his directors in making such a production allowance. I predict that one of these days you will find general the Davis idea that the waster has no more place in the picture studio than in any other field of human activity.

It must be apparent from all this that I believe in pictures made at a price the exhibitor can meet and that I do not believe in the waster. At the same time I know production economy can be carried to the other extreme, and that pictures can be rushed through so hastily and cheaply that they cannot help but prove unsuited to the discriminating exhibitor. At any rate, a reliable director friend of mine had a chat with the Art Drama people about making some pictures for them and was told:

A. That they never spent more than $10,000 on a production, and had made many for $7,000.

B. That their directors completed a production in from ten to fourteen days.

The Art Drama man told this very boastfully to the director. The director stopped the negotiations and immediately walked out. But I wager he will be directing pictures long after Art Drama has stopped releasing them, if these are the standards of all manufacturers connected with it.

Goldwyn will put out Marie Dressler in comedies, it seems. Whether the Dressler style of funmaking is adapted to the films has always been a question to me. True, her Keystone feature of some years ago was a great success—but, remember, Chaplin was in it (though hardly mentioned in the original billing). Her Lubin feature was not so successful. Miss Dressler is one of the stage's greatest comediennes, but she has never appealed to me as well in the films. However, I don't doubt that Goldfish, Selwyn & Co. knew just what they were doing. With her talent and that amazing Goldwyn scenario staff, Miss Dressler, of course, will "find" herself—as picture adaptability goes. Marie Dressler, Goldfish, Selwyn & Co—go to it!

William Fox for a long while advertised that exhibitors could get all HIS stars in the regular Fox program, but what's this about Standard Pictures? "William Fox is Standard Pictures," reads Fox's own official announcement, and "Standard Pictures are now ready for trade showing through special representatives." Then all the Fox pictures are NOT available through the Fox Film Corporation program. We don't blame Mr. Fox. A manufacturer may easily have exceptionally sumptuous pictures that he cannot afford to release in the regular service. But the laugh is on the publicity man, who, perhaps entirely unknown to Mr. Fox, committed him last year to the everything-in-the-program slogan!

Paramount has lost Petrova, but with Fredericks on their list, why did they ever sign Olga in the first place? And another point: Isn't the Petrova style of "vamp stuff" too depressing in war-times? Just my humble opinion—what's yours?

Hats off to K. E. S. E. for appropriating the Hoyt farces. And isn't it funny no one had the good sense to sign them long ago! I can't imagine better comedy material and good comedy is what we exhibitors are short of. K. E. S. E.'s main trouble to date has been comedy shortage; the market is over-crowded with the sort of drama K. E. S. E. makes. The first trade paper reviews indicate that the new comedies were very well produced.

If you can't get the real article—in this case Chaplin—is it good booking policy to play in a "just as good?" That is a moot question 'mongst the better class of theater men, although lots of the little fellows have been booking Billy West and playing to almost Chaplin business. I will say this for the King-Bees: The action never lags and I have seen less interesting comedies. However, I am not saying that they are perfect comedies, by a long shot.

Bluebird has just put out a winner (title, "Mother O' Mine"), but I suppose those right after will be listless again. Bluebird has made some of the best pictures of the year, but I claim she doesn't do it consistently. If I am wrong I am willing that Bluebird correct me.

The picture business will be no better off if "Alma, Where Do You Live?" lives up to its trade paper advertising. The day of the spicy film is gone. A lot of advance advertising is purposely misleading, though, and so there is a chance that "Alma" is not such a naughty film-girl after all.

What's happened to producers' enterprise? Edison is the only one to announce an all-baseball feature.

Oh, yes, and here's "The Chosen Prince," an eight-reel story of the friendship of David and Jonathan, that is announced as "not propaganda, not religious, not preachment." The title hardly indicates it's a Chaplin. What, pray, may it be?

Metro surely announces some great stage stars in its new super series to be known as "Attraction Pictures," but running down the list don't we see some names that are purely Metro "program" names?

Is Constance Talmadge a "special star" just yet, and can Eva Tanguay replace Clara Kimball Young? Ask Mr. Selznick.

I see that the Century Comedies, featuring Alice Howell, have sold their entire output to the Longacre Distributing Co. Certainly, a big sale! Century's address is Mecca Building, New York, and so is the Longacre Distributing Co.'s. Still, it was a big sale.

OLGA PETROVA,
In "The Law of the Land"—Paramount.

RUTH MacTAMMANY IN A PICTURESQUE SCENE,
In "Alma, Where Do You Live?"—Newfields.

A GARDEN OF ALLAH IMPRESSION

Beauty and Interest of Selig's Production of Hichens's Novel Wins High Praise from Photoplay Author

By MAIBELLE HEIKES JUSTICE

(While in Chicago recently, Maibelle Heikes Justice, well known writer of photoplays and novels, attended the premiere presentation of "The Garden of Allah," a Selig feature. She was so impressed with the interest and beauty of the picture that she wrote the following impressions. Her article is interesting in its presentation of one author's view of another's masterpiece. —EDITOR.)

This is not a review of "The Garden of Allah." Others will review and pass judgment upon its great merits. But this is an intimate insight into some of its mysteries—the subtle touch of romance and realism which will cause many an onlooker to return and view again before the intoxicating spell of the desert shall have passed from his being. Like a rich wine, one will not wish to dispel its effect. One prefers to think under a dreamy haze of the lives and tragedy of Domini Enfilden and Boris Androvsky. The story is one of the love classics of modern times. We have in the pictured story of "The Garden of Allah" an epic of living photographic beauty which will last into posterity.

Intense Mystery of the Desert

I have been in a great desert. When I saw "The Garden of Allah" all its deep sonorous mystery came back to me, but that mystery, always terrible in its intensity, was no better explained. The sea—the mountains, give you no such impression. If you want to sense the bigness of the universe go into a desert on a starlit night. A million eyes watch you. The sands stretch in billowing miles at your feet. The peaceful calm soon becomes a dreadful stillness.

You grow afraid because you are so small, but an atom it seems. I have seen a spider run over the sand which seemed like company. Neither you nor a coyote are startled at each other—you are both so lonesome—desert-dogs they are called in Egypt. Should a caravan of camels pass in the cool of the night —you watch their picturesque silhouettes as in a dream, for they are only a part of the mystery. When they have gone, you perhaps nod and sleep—but in that peace there is always mystery. The desert never explains.

Atmosphere of the East

And you see all of this in "The Garden of Allah." I never looked on a production like this before. You get right out of the place where you are living and land in the desert wastes of Algiers. In fact, so true are the details of the production, *one is* in Algiers. No real travelogue of the desert, the oasis of Beni-Mora, or the life of its strange and picturesque denizens could bring you more emphatically there. Colin Campbell, the Selig director, is a wizard. For here in the picture one sees a race of wonderful and devout religion, the Mohammedan at home. The strange Sand Diviner of destiny is there, the quiet and patient camels, the insistent beggar of alms, the white-swathed figures of the Moor and the Arab, the Legion of Honor with the military touch of the French Zouaves, give local color to this remarkable picture of Colonel Selig's.

No Detail of Story Omitted

Not one detail of Hichens's beautiful story is omitted. I thought as I looked on this picture, knowing the original novel so well—and its unfathomable love romance, for a man's and woman's soul are stripped and wounded unto death—what if some regular staff writer had been permitted to scenarize the book? No doubt he would have changed it to a "happy ending," when, to reach its present inevitable tragedy, Hichens, the author, used all the beautiful construction and phraseology to be found in the English language.

I do not believe a stranger marriage than that of Boris and Domini ever took place on the screen. Amidst an absolutely realistic sandstorm, these two plighted their troth, which afterward only accentuated the elemental tragedy of the desert. Santschi, as Boris, comes into his own in this picture; his repression of the emotion rending his soul is superb. Helen Ware felt and enacted the love and renunciation of Domini as a reality—it is not acting. The same can be said of all the cast—they were a part of the desert. One remembers the wondrous language of Hichens novel—but here it is deeper impressed upon you by the beautiful Selig photoplay. These desert scenes—never monotonous—are a revelation.

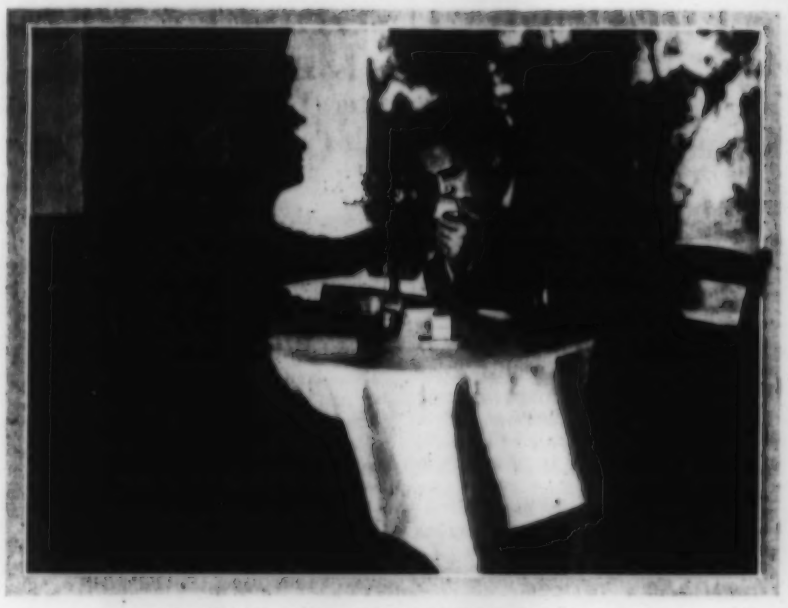
Go see "The Garden of Allah" and you will forget it in sympathizing with that love of Domini and Boris. It is the greatest love story of modern times.

RUSH ARMY DRAFT FILMS

The Hearst-Pathe News, No. 59, contained the first pictures of the army draft held in Washington, and an interesting story hangs on this statement. The event which occurred on Friday, July 20, took place after the issue was due to close, but owing to the importance of the views and the tremendous interest of the whole country, the issue was held open until pictures of the draft could be inserted.

The negative was rushed to Jersey City from Washington by special messenger and arrived after midnight. It was quickly developed, edited and titled by 3:30 A. M. on Saturday, was delivered to the factory ready for printing. All necessary prints were made and inserted in the issue, which left that same day for all exchanges. In this manner the opportunity was given to the audiences of those theaters in the Metropolitan territory to see the pictures of the draft less than twenty-four hours after it actually took place.

DOUGLAS FAIRBANKS SNAPPING EILEEN PERCY—Arteraft.



WILLIAM RUSSELL AND FRANCESCA BELLINGTON
Reach an Understanding in "Pride and the Man"—American.

REGULATIONS FOR FRENCH FILM ACTORS

Precise Rules Drawn Up by Paris Syndicate to Avoid Future Controversies with Producers

PARIS, FRANCE (*Special*).—A large number of theatrical people, including music-hall and cafe concert artists, are now employed in the taking of films for the cinematograph industry. Precise rules and regulations have now been drawn up by the French syndicate of that trade in order to avoid future controversy with the producing companies.

These *règelments* are divided into thirty articles, of which the following is a brief translation: "The day will be divided into two seances, requiring the presence of party engaged for four hours in the morning and four hours in the afternoon. Different salaries may be paid for the morning and afternoon work. The morning seance must not extend beyond half-past one o'clock, whatever may be the time of commencement. If the work in hand causes an extension of time, not exceeding thirty minutes, the artiste will have the right to an additional payment at the rate of half-salary calculated on that paid for morning work; but if beyond 1.30 P. M. the entire day's salary will be due. When engaged for an entire day's work (eight hours) the artiste will have the right to a minimum of one hour or one hour and a half maximum for lunch, the meal to be taken between 11 A. M. and 1.30 P. M. In the afternoon four hours' presence will be required.

"When the producer, in the interest of the work, deems it necessary to keep the artiste during the lunch hour, so as to cause an interruption in the filming, the day must terminate at 4 P. M. Such causes of interruption may be when it is found necessary to keep a number of supers ready, or when a star is not free at another hour, or on account of climatic conditions.

"In such cases the producer must permit sufficient leisure to all concerned to enable them to lunch at their own expense, certain members of the staff being delegated to leave the factory to fetch food and drink. Overtime will be paid at the rate of a quarter salary of seance for each hour or part thereof that the artiste is detained."

WAR FILMS STILL POPULAR

LONDON, (*Special*).—Is the public tiring of official war films? At the trade shows last week of "The German Retreat and the Battle of Arras" exhibitors, without exception, were very well pleased, many voting the film the most realistic of the series of war films so far, there being nothing in the nature of "faked" scenes about it, the "close-up" views of the shell explosions being really fine. There may not be as much of the "going over the top" thrill about the film, but the war scenes, from the guns dashing through a graveyard to the scenes of demolition in the roadside orchards, afford striking evidence of what war means.

Many exhibitors, much as they admired the film, were rather reluctant to book it, being afraid that their patrons were tiring of such films. The general opinion is that for a really good war film such as this, showing soberly and without sensation what British soldiers are going through "out there," there will always be a welcome. The majority of the exhibitors came down finally to this view.

Harold Edel, manager of the Strand Theater, has inaugurated a bathing establishment in the playhouse for the comfort of his employes. The wall between two large dressing rooms, located on the top floor of the stage building, has been removed and shower and needle baths have been installed.

FREULER URGES 15 CENT ADMISSION

Mutual President Says Time Is Here for General Price-Raising Movement Among Exhibitors Conducting 10-Cent Theaters—Deprecates Policy of Special Prices for Special Pictures

By JOHN R. FREULER

The time is here for a general price-raising movement among the exhibitors conducting theaters with a ten cent admission. A great many, probably most, of these theaters are giving a great deal more than ten cents worth of amusement. Their costs of operation have considerably increased and the standards of film production have vastly improved since the day when the ten cent price became general. The public ought to pay more and it is willing to pay more.

There was a time in the early history of the motion picture when the public was glad to see a one-reel show for a five-cent admission. Now, for only twice the money, the public can see about a hundred times as much amusement on the screen, under better conditions, in a better house, with better projection—and the fifteen cent price that the exhibitor should be getting now is more available than the nickel was then.

Passing of Ten Cent Theater

When I consider the big investment that is being made at the studios supplying the Mutual Film Corporation with its star productions, and the studios of some of our worthy competitors, and when I consider the products of their big capable institutions, the strong box office power of the best of the present day stars: Minter, Chaplin, Ann Murdock, Mary Pickford, Juliette Day, William Russell, Douglas Fairbanks, Julia Sanderson, Marguerite Clark, Olive Tell, Gail Kane, Margarita Fischer and such screen personalities, I am convinced that the ten cent theater is rapidly passing into the past along with its busy predecessor, the "five cent show."

The exhibitor will find little difficulty in increasing his price to fifteen cents if he will only make an effort to make his show look like the money's worth. That is largely up to the exhibitor. The same pictures that run on Broadway, in New York, for prices around fifty cents a seat, are being shown elsewhere at prices from ten cents on up. The pictures are the same, but the presentation makes the difference. A new coat of paint, comfortable seats, music, fresh air, cut flowers and a little politeness along with the advertising, will easily make the difference between a fifteen cent house and a ten cent house.

JULIETTE DAY,
Mutual Star Caught in an Idle Moment.

Special Price Policy Destructive

It will also prove a much better policy to put in a straight fifteen cent admission price, than to follow the line which some exhibitors have adopted of putting in an occasional special day with a twenty-five cent admission. The public like to know what it is going to pay when it starts for the show, not when it gets to the window. The special price for a special show in a neighborhood house particularly, is as destructive of good will and patronage as the old practice among five cent houses which used to hand up a ten cent sign when they were "holding them out."

The general application of a fifteen cent admission price will be easier, of course, when it is paid in one piece of money with a fifteen cent piece. The Mutual Film Corporation originated the idea of a special fifteen cent coin, made particularly for the benefit of the motion picture industry. The idea is growing in favor and if the exhibitors of the country will help the thing along by writing to their congressional representatives, it will be a simple matter to get the necessary legislation. This movement will have the advantage of incurring no foes, as did the movement some years ago for a recoinage of the three cent piece.

Advocates 15 Cent Admission

I have been a consistent advocate of the steady increase of the admission price for the motion picture theater from the beginning. It is pleasant at this time to point back to the time when at the launching of "The Diamond from the Sky," we launched a campaign for the general institution of a ten cent admission price. That campaign succeeded admirably. The new ten cent houses steadily pulled patronage away from the five cent houses. The increased price carried a suggestion of higher quality, which took with the public. I remember at that time I said to the exhibitors of the country, in a book entitled, "How to Increase Your Box Office Receipts," "be sure to make your show look like a quarter's worth when you ask for a dime." The same rule holds good today. Make it look like more. Treat your show as though you think it better and you will have the public convinced. Ten cents is not enough money for a seat at the representative motion picture theater today.

ANSWERS CRITICS OF THE FILMS

Madge Kennedy Protests Against the Judging of a New Act by Standards of an Old One

In answer to Aleister Crowley's plaint in the current issue of a magazine that it is "bad taste—and not the world war—which is killing movies," Madge Kennedy, star of Goldwyn Pictures, observes:

"Mr. Crowley begins with error by the assumption that motion pictures are being 'killed' when, as a matter of fact, they never were more prosperous. Even in England, at grips with the Central Powers, the industry has attained a hitherto unexampled vogue.

"The trouble with Mr. Crowley and other critics, who persist in seeking the worst there is in motion pictures, is that they judge a new art, the silent drama, by the standards of an old one, the spoken drama. They employ the sum of all dramatic tradition to criticize that which has not yet reached its Elizabethan period. If critics had had as little patience with the crudities of the stage in Shakespeare's day as they seem to enjoy toward a profession that is newer by several hundreds of years than the drama was in the fifteenth century, there would have been no Greens, Molieres, or Sheridans.

"The motion picture has been feeling its way, and the best evidence that it is inherently strong is offered by the fact that it has endured and expanded in spite of its early solecisms. Its adolescent life may be likened to the most colorful of our popular fiction. Yet even President Wilson admits a chronic weakness for dime detective stories.

"The time has come for critics to acquaint themselves with the fact that the old-fashioned methods of picture making are being replaced by the new. The Goldwyn Pictures Corporation is but one of a half-dozen organizations that are making every effort for realism. To chide the drawing-room etiquette of nationally known American actors and actresses is to say there are no manners in America. To challenge the dramatic structure of the reputable scenarios is to say that trained screen writers do not know their business.

"The spoken drama of today is not gauged by the plays that fail. The silent drama should be accorded the same privilege, and be judged by its notable successes, of which there are many."

TANK PICTURES CAUSE OF HOLIDAY

Citizens of Omaha Forget Business When War Film Is Shown

"The Tanks at the Battle of the Ancre," the Pathe special, which has already broken many house records, among them those of the Strand, New York; the Circle, Indianapolis, and the Grand Opera House, Cincinnati, has now broken records of another kind.

GEORGE MacQUARRIE, GLADYS THOMPSON AND EDWARD LANGFORD,
In "The Iron Ring"—World-Peerless.

For the first time on record the Mayor of a large city has declared a holiday to enable the citizens to see a parade organized to boost a motion picture, furthermore mentioning the picture by name in his proclamation, and urging everyone to see it; and for the first time national guardsmen, Red Cross, social and civic organizations have united in a parade, the sole purpose of which was to increase the attendance at the Brandeis Theater, where the "Tank" picture was playing. The city which has created a new precedent is Omaha, Neb.

The Omaha Hotel Men's Association, when the print of the "Tank" picture first came to Omaha, heard of it, and asked to see it at a private showing. This request having been granted by Manager Holah, of Pathe's Omaha office, the hotel men became greatly interested in the picture and rented it for a big benefit, all proceeds to go to the Omaha Chapter of the Red Cross.

Practically every civic, social, and military organization in Omaha took part in the parade on July 16. Five thousand men were in line, and six bands furnished the music. Mayor Dahlman on horeback led a delegation of cowboys. The Fourth, Fifth, and Sixth regiments were in the line, as were machine gun companies, Red Cross units, etc. An international flavor was given to the occasion by British, French, Belgian, Russian, Italian, Japanese, Serbian, Roumanian, and Montenegrin soldiers in uniform, one of each nation, and each escorted by Red Cross nurses.

The Omaha newspapers threw open their columns to the picture, and for days published lengthy articles as to the parade, the picture, and everything connected with it. Probably never in the history of amusements have the newspapers of a city carried so much free publicity as did the *News*, the *World-Herald*, and the *Bee* during that week.

As a result of the excellent promotion work and great publicity the picture opened to a capacity house.

HEARST-PATHE MAN RETURNS

Many Remarkable Scenes Taken in Three-Year Trip to Orient

C. J. Hubbell, staff photographer of the Hearst-Pathe News, has arrived in New York after a three-years' trip, which took him from Alaska to Mexico on the Pacific Coast, to Hawaii and the interior of the Philippines, Korea, Japan and China. During the trip he obtained some of the most remarkable motion pictures ever taken.

After trips in America, Hubbell sailed early last year from San Francisco for the Philippines. He journeyed far into the interior of the islands, joining a roving band of Igorotes, and made many photographs of the life and customs of these natives. He also secured some remarkable scenic film along the famous Benguet from Manila to Baguio.

From Manila, Hubbell went to Hong Kong, where he photographed the East Indian soldiers preparing to go to the front. His trip took him from Hong Kong to Canton, thence to Shanghai, where the Chinese navy was photographed in action; up the Yangtze to Hankow by boat and on to the imperial city of Peking.

From Peking, Hubbell went to Nanking, where he photographed the vice-president of the Chinese Republic, reviewing ten thousand Chinese troops. These are among the most remarkable of Hubbell's pictures, as they show the Chinese recruits doing the peculiar goose-step, taught them by the German officers, who gave the reorganized Chinese Army its first instruction. From Nanking, Mr. Hubbell went to the Great Wall of China and into Korea, which is now under Japanese control. Photographing all of the interesting subjects in Korea, he proceeded to Japan, where he filmed many of the Japanese shipbuilding plants, the army and navy in action, and the most beautiful and picturesque scenery of that country.

Picture Craze Sweeps Orient

"The motion picture craze has swept Japan and China as it has the Occident," says Mr. Hubbell. "Although the Japanese have their own motion picture companies and their own actors, they also use vast quantities of American film and prefer them to the native product. The prices of admission to the theatres are extremely low and the Japanese spend all of their leisure time looking at pictures.

"Many odd customs prevail. Incidental to the showing of a picture in a Japanese theater, a lecturer appears at the side of the screen and depicts the emotions of the actors. He weeps audibly with the heroine and roars with laughter at the antics of the comedian. It is hard work and these interpreters work in relays, although they seldom retire until they fall from exhaustion.

"The Chinese depend almost exclusively on America and Japan for their film and have no native companies. The Chinese theaters are divided into two parts, the men sitting in the orchestra and the women in the gallery. As the visitor deposits his ticket of admission in the box at the door, he is handed a hot towel. As he walks to his seat, he wipes his hands and face to remove the grime and moisture, in order to make himself as comfortable as possible for the pleasure that is to follow. But the theater owner insists on getting his towels back and the Chinese ladies and gentlemen, after they are seated, throw them across the house to ushers who are stationed at various points. Sometimes, when business is good, the house is filled with flying towels, sometimes to the detriment of the screening of the picture.

"Each patron of the audience is also supplied with a cup of tea, which he sips with great gusto. The Chinese enjoy the silent drama to the fullest extent and are not critical if the film is seven or eight years old."

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S *purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)*

EDWARD A. McMANUS

Campbell.

Edward A. McManus, recently engaged by the Paramount Film Corporation as serial manager, is credited with being the first man to realize the advantages to be derived from forming a co-operative alliance between motion pictures and newspapers. Moreover, he put his ideas into effect with results that are known to millions of newspaper readers and photoplay patrons.

The plan of publishing stories in newspapers and magazines to increase interest in the same plot presented in motion picture form, was first successfully introduced by Mr. McManus in the "What Happened to Mary?" and the "Who Will Marry Mary?" series produced by the Edison company with Mary Fuller as the star.

The success of this venture was sufficient to warrant a yet closer alliance between newspaper and the screen, which Mr. McManus effected with the Hearst publications, and the Pathe company in the productions of "The Perils of Pauline" and "The Exploits of Elaine." It was conceded that the popularity of these two famous serials was greatly increased by the day-by-day publication of the stories prepared by experts in the writing of thrilling fiction.

By this time Mr. McManus was recognized as the leader in this branch of the picture business, and when Vitagraph starred Anita Stewart in "The Goddess," he was engaged to direct the campaign through the Hearst organization.

With the inauguration of the International Film Service, Mr. McManus was placed in charge of Mr. Hearst's steadily increasing motion picture interests, that he might continue to utilize his knowledge of photoplay and newspaper requirements to the best advantage.

After all men in the field had been considered, the Paramount Corporation turned to Mr. McManus as the one best qualified to handle the distribution of its first serial, to be released early in September, and the negotiations terminating in his engagement were promptly closed.

Standing for a union of the two greatest mediums of expression, and allied with a concern controlling channels of distribution second to none, Mr. McManus expects to conduct the biggest campaign of his career during the coming autumn and winter. In engaging him, Paramount is following out its policy of securing the most able motion picture men in the country.

CLOSES BIG EUROPEAN DEAL

Richard R. Nehls, manager of the American Film Co., Inc., of Chicago, Santa Barbara and London, is in New York, closing an important deal for the showing of American features abroad. The contract is said to involve the entire European market of the entente allies, with an approximate weekly distribution of 30,000 feet of positive film.

GERALDINE FARRAR IN COSTLY FILM

Artcraft Picture Is a Colorful Subject Entitled "The Woman God Forgot"

That the first picture made by Geraldine Farrar as an Artcraft star, will be far out of the beaten track, and on an unusual scale of production, is the statement that comes from Walter E. Greene, president of the Artcraft Pictures Corporation.

"The title of the picture," says Mr. Greene's announcement, "will be 'The Woman God Forgot.' It is a colorful and powerfully dramatic story of Aztec life, introducing the historic character of Montezuma and revealing the splendors of his court. Jeanie Macpherson, whose great patriotic play for Mary Pickford, 'The Little American,' has made her a much talked-about screen writer, is the author of 'The Woman God Forgot,' and it will have the personal direction of Cecil B. De Mille.

"Mr. De Mille and a staff of research experts have been at work for many weeks preparing data for effects and costumes, and we expect the cost of the special settings, which will be built, to run into figures which might be considered excessive if they did not pertain to so important a production.

"Among the special sets is a tropical jungle, covered with wire."

SELZNICK-YOUNG CASE IS DROPPED

Adolph Zukor a Factor in Company Launched by Actress

The various rumors regarding Clara Kimball Young and Lewis J. Selznick, which have filled the air the past few weeks, have at last taken definite shape, and the official announcement is finally made by the motion picture star that she is to head her own producing organization.

About three months ago, after finishing her last picture, Miss Young left for California, declaring she would make no more pictures for Lewis J. Selznick; at about the same time filing suit in the New York courts against the Lewis J. Selznick Enterprises and the Clara Kimball Young Film Corporation asking for an accounting and the annulment of her contract with Selznick, which had until 1921 to run. The amount involved in this suit totaled around half a million dollars.

Suits and Counter Suits

Mr. Selznick replied with a counter suit, claiming Miss Young to be under exclusive contract to make pictures for him, declaring her agreement with him to be an "employment contract," and that he would not release her from the fulfilment of same under any circumstances.

Miss Young herself took a hurried trip through the West, visiting the various exchanges, arranging for her contemplated legal battle and her right to produce and control her own pictures. Then the actress announced in the trade papers that she would begin producing pictures at once, and market them herself through various independent exchanges. Mr. Selznick responded with an advertisement warning exhibitors and exchange men to do no business with Miss Young.

Then rumors flew thicker and faster than ever. The battle was short and never reached the courts, for last week each discontinued their suits against the other, Mr. Selznick releasing Miss Young from her contract with him and agreeing to dissolve the Clara Kimball Young Film Corporation. This left Miss Young free to act as she pleased and, in turn, she dropped the suit which she had instituted.

Zukor to Market Films

A new distributing company, of which Adolph Zukor is the prime factor, has been organized under the laws of the State of New York to market and distribute all the Clara Kimball Young productions. It will be known as the "C. K. Y." Film Corporation," and has contracted to purchase outright, eight or more pictures a year from Miss Young for four years.

Miss Young heads her own organization and dominates the same completely, selecting her own stories and plays, her own directors and her own supporting company. Executive and publicity offices have been opened in Aeolian Hall, where all business will be transacted save that of engaging and casting, which will be done at the studios.

"Marionettes" Is First Picture

The first Young picture, "The Marionettes," is being made in the Thanhouser studios at New Rochelle, and will be finished by September 1. It has been decided to make only the first one or two pictures in the East, as Miss Young contemplates making one picture in Porto Rico, some in California, and two or three in other locations not yet decided upon.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

PRESS SHEETS ON ORIGINAL LINES

General Film Has Complete Catalogue for Benefit of Exhibitor

In the last few weeks General Film has devised and applied a new idea in literature intended for the motion picture exhibitor.

Its success is already so pronounced that the idea will be carried through until all of the company's product is completely covered by the plan. It involves the circulation of what is known as "press sheets," relating to the company's releases, but prepared in a form not generally available before now, and which has been welcomed as possessing the fundamental principle of good merchandising.

The General Film idea is revolutionary. The company takes the position, which is confirmed, that since the market life of a good release is from six months to a year in duration, a fleeting glimpse of information at that release is inadequate. Consequently it is issuing press sheets that cover a full series of releases at a time, with all essential information about each release of the series in tabloid form.

Along this idea there have been issued already big editions of press sheets on the O. Henry groups, the Black Cat groups and the Stingaree groups. Coming sheets are devoted to all current comedies, all current dramas not already incorporated in sheets, all serials, and all educational and topical subjects.

The treatment of text in these General Film sheets varies according to the nature of the subjects, but included always is the thumbnail synopsis of each release, the cast, name of director and producer, length, trade press and newspaper comment, some selected phrases for advance notices and advertisements, and some pertinent gossip relating to the production and players, as well as illustrations of an appealing sort and various exhibitor helps.

Another outstanding feature of these General Film sheets is this—that while the major portion of each is expected to be clipped, part of it is to provide a permanent record. This part is an accurate and condensed list of the releases in group, or virtually an official catalogue of all the films issued in that group. For example, in the O. Henry sheeet recently issued there is in one column a list of all the two-reel O. Henry pictures in the order of their release, with featured leads, topic and director added. The Black Cat sheet contains similarly a list to be preserved, with all information in compact shape, of the thirty-five Black Cat features issued to date, and rounding out the third series of these interesting subjects.

When all current releases of General Film have been so covered in special press sheets the exhibitor will have on hand a practical, concise catalogue of General Film's entire range of product by groups, its live four or five reel dramas, all its O. Henry releases, all its Black Cat stories, all its comedies, all its series, and all its miscellaneous subjects. These will be followed up as the product is issued with bulletins adapted to adding to their record. The whole can be pasted up on a single sheet of cardboard for instant reference.

GOLDWYN POSTERS IN CHICAGO

CHICAGO (*Special*).—Posters advertising the coming of Goldwyn Pictures in the early Fall are being liberally displayed here. Two days before the exhibitors' convention a Windy City firm notified Goldwyn it would be impossible to obtain stands for posters in less than ten days. Thereupon Eddie Hardin, manager of the Poster Advertising Company, literally gathered the Goldwyn matter under his arm, stepped on a train to Chicago and by keeping the wires hot en route secured the necessary boards for his paper before he completed the journey.

Upon the lithographs are head pictures of Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden. The posters are in brown, white and blue with natural color portraits of Goldwyn's famous stars. Before another month has passed every city in the United States of more than 5,000 population will be included. It is said, in the billboard campaign which is a part of the Goldwyn promotion enterprise.

GOLDWYN SIGNS PROMINENT EXHIBITORS

Chicago Trade Showing of Madge Kennedy and Mae Marsh Pictures Results in Many Contracts

Goldwyn's first and only trade showing, held last week in Chicago, resulted in a great number of contracts for Goldwyn Pictures with some of the nation's most prominent exhibitors.

This trade showing at which only two of the firm's productions were shown, produced many surprises. An invited group of exhibitors from all sections of the country saw Madge Kennedy in "Baby Mine." Later the same group of guests saw Mae Marsh in a new production, the name of which has not yet been announced.

As a result of the showing contracts were signed with: Robert Lieber for the Circle Theater, Indianapolis. This is said to be the largest and finest theater in that section of the country; Edward A. Zorn for the Temple Theater, Toledo. Mr. Zorn is one of Ohio's leading exhibitors and also one of the pioneer exploiters of pictures through the medium of newspaper advertising; William Sievers, New Grand Central Theater, St. Louis. Mr. Sievers has the largest motion picture theater in the Missouri city; William Flynn for the Twelfth Street Theater, Kansas City. Mr. Flynn is one of the most successful exhibitors in his section of the country, and besides having two Kansas City motion picture theaters is also the lessee of the Willis Wood Theater. Nathan Ascher for his twelve Chicago theaters. The Ascher Brothers chain of theaters dot every section of Chicago.

Other important contracts covering a score of the larger cities have been signed within the week by exhibitors without the necessity of trade showings.

Samuel Goldfish, President of Goldwyn, and Alfred Weiss, vice-president, held a second trade showing in Boston last Friday in conjunction with Harry F. Campbell, manager of Goldwyn's Boston offices. Exhibitors throughout the territory were present by invitation. Philadelphia will have its trade showing early next week and similar showings are being announced for all of the Goldwyn offices in the United States and Canada.

RED CROSS ESTABLISHES FILM BUREAU

Picture Campaign Covering Work of War Charity to Be Launched—Maibelle Heikes Justice Prepares Scenario

Realizing the tremendous part the motion picture industry plays in the education of the American people as well as in their amusement, the Red Cross has established a Bureau of Motion Pictures, with headquarters at Washington, D. C., of which Evan Evans has been appointed director. A national campaign in which every man engaged in the motion picture industry will be given an opportunity to aid the war charity is being arranged by a committee of men. A complete program will be announced later, which will give plans for developing a motion picture campaign of education covering all the work of the Red Cross.

As a means of aiding the Red Cross through the motion picture medium, James Keeley, publisher of the Chicago *Herald*, originated the idea of having a scenario made in story form, which could be staged during the recent convention of the Exhibitors' League in Chicago, with visiting stars in the leading roles. Mr. Keeley commissioned Maibelle Heikes Justice to prepare the scenario.

For the production William N. Selig offered his studios. All players approached by Miss Justice were eager to volunteer their services. Evan Evans, the director of the Red Cross Motion Picture Bureau, who was in Chicago at the time, stepped in and made the original idea a national affair. He called personally upon Miss Justice, who was a guest all week of the *Herald* booth, and she outlined her story for the scenario, which was immediately approved. The plans for the production will be completed in New York.

Henceforth, it is stated that all motion pictures for the extension of Red Cross work must first be approved of by the National Board, which is now backed by the United States Government at Washington. Mr. Evans and Miss Justice will confer in New York over the present photodrama, which as a National project will go into production within the next few weeks.

"GARDEN OF ALLAH" POPULAR

Selig's "The Garden of Allah" opened on Sunday, July 22, in the Colonial Theater, Chicago, to capacity audiences. The Chicago premiere was given by the Edmund M. Allen Film Corporation, owners of the rights to Illinois and other states. The theater was crowded to the doors all day, despite the hot wave, it is reported.

SCREEN STARS IN MEMORIAL

LOS ANGELES (*Special*).—Several leading screen stars personally appeared on the stage in the memorial which was given at the Mason Opera House, on July 22, in honor of Maitland Davies, the late Los Angeles dramatic critic. Among those who participated were Mary Pickford, Louise Glaum, Kathleen Clifford and Bessie Barriscale.

Cecil B. De Mille of the Lasky studio engaged a box for which he gave his check for $100.

A showing of "When You and I Were Young," an Apollo-Art Drama starring Alma Hanlon, was held at the Criterion Theater, New York, on July 18. Special music was on hand, and the house was practically filled with critics and exhibitors.

MARION DAVIES AND MATT MOORE,
In "Runaway Romany"—Ardsley Art Film Corporation.

CHARLES PETTIJOHN,
General Manager American Exhibitors' Association.

UNUSUAL PLAN WORKS OUT WELL

Canadian Manager Sells Coupons for Three-Day Run of Film

F. E. Osborne, proprietor of the Star Theater, Kitchener, Ontario, Canada, has devised a method of raising his admission price, and increasing patronage at the same time.

Mr. Osborne first used his plan on July 26, when he started a run of Greater Vitagraph's preparedness picture, "Womanhood, the Glory of the Nation." The run was for three days and the admission price was 50 cents.

But instead of sticking to the straight 50-cent admission price, Mr. Osborne had tickets consisting of three coupons printed. The first coupon was good for admission to one performance of "Womanhood." The second coupon was good for admission to one performance on either July 30, 31 or Aug. 1, following the run of "Womanhood," and the third coupon was good for one admission on Aug. 2, 3 or 4.

Mr. Osborne sold this ticket consisting of three coupons for 50 cents. The regular price of admission to the Star is 15 cents, so on the three admissions he raised his price 5 cents or raised it to 50 cents as against 45 cents had the tickets been purchased separately.

As an argument for his plan, Mr. Osborne called attention to the fact that he collected for three performance in advance, thus assuring himself of a good advance sale on future shows. He assured himself of a good audience at future shows and at the same time the percentage was all in his favor, as the chances were that some of the persons purchasing the coupon tickets would not be able to attend all the shows to which they were entitled.

BURHANS LEAVES VITAGRAPH

Frank C. Burhans, manager of the Vitagraph film exchange in Pittsburgh, has accepted a similar position with the Fox Company, succeeding G. R. Ainsworth, who resigned to join the Triangle sales force in the Pittsburgh district.

Last year Mr. Burhans promoted the P. I. L. M. Club and was made president of the organization. He was responsible for the staging of the decorative features in connection with the showing of "The Battle Cry of Peace." Besides being author of film sales talks which have been published widely, Mr. Burhans has established the exchange's business on a substantial basis, tripling its volume since he has been at the helm.

ROTHAPFEL CONDUCTS

S. L. Rothapfel will conduct the orchestra at the Rialto for a period of two weeks, while Hugo Riesenfeld, the musical director, is taking his vacation. As Dr. Riesenfeld assumed the responsibility of managing the Rialto during Mr. Rothapfel's recent absence of three weeks, the arrangement is fair enough.

INDEPENDENT FEATURES | # The OPEN MARKET | STATE RIGHTS

BUYS CANADIAN "BARRIER" RIGHTS

Syndicate Headed by H. B. Wright Will Exploit Film

The Barrier (Canada) Syndicate, of which H. B. Wright of Calgary, a well-known film and theater man of Western Canada, is president and general manager, has purchased the Canadian rights for the Rex Beach film, "The Barrier," from Lewis J. Selznick who controls the World rights.

"The Barrier" will be released to Canadian exhibitors early in September. Mr. Wright was in New York last week conferring with the publicity department of the Selznick enterprises regarding the publicity campaign that will be launched. He predicts that "The Barrier" will be the season's biggest success in Canada. He says:

"It is purely a Canadian picture, its characters are Canadian, and the picturization was nearly all filmed in Canadian territory. Rex Beach is probably the widest read author in all of Canada, which taken together with the fact that 'The Barrier' has been such a big success everywhere that it has been shown, makes it a certainty of breaking every record in Canada."

The Superfeatures, Ltd., with head office in Toronto, will handle the distribution for Eastern Canada, while the National Film Service, Ltd., will handle the Western end.

PEGGY HYLAND IN NEW ROLE

Mayfair Star, Upon Completion of "Persuasive Peggy," Is Ready for Second Feature

Now that "Persuasive Peggy," the production in which Peggy Hyland makes her Mayfair debut is ready for its trade showing, preparations are under way for the filming of the second picture in which she will be presented. Even after the last crank of the camera in "Persuasive Peggy," Miss Hyland found her efforts needed in the completion of the production. Little finishing touches had to be added and her time was filled aranging details in cooperation with the members of the producing and artistic staff. M. A. Schlesinger, President of the company, is not yet ready to announce the title of Miss Hyland's second offering, but it is said that Miss Hyland again has a role particularly suited to her personality.

SENG ISSUES HOUSE-ORGAN

Frank J. Seng, distributor of "Parentage," has just issued *The Parentage Messenger*, a house-organ of eight pages, designed for exhibitors, who ordinarily are not in close touch with state rights manufacturers. The paper will be issued every two weeks. One feature of particular appeal to exhibitors is a page of program copy showing how the Rialto Theater in New York advertised "Parentage" the week before and the week of the showing.

Victor M. Shapiro is editing the paper.

BEATRIZ MICHELENA IN "THE DEAD LINE"

Drama of the West Is Being Made in Santa Cruz Mountains for State Rights Distribution

Beatriz Michelena, who recently paid a flying visit to New York and while here dropped the hint that news of interest to the picture trade would closely follow upon her return to the Far West, has just announced that she, accompanied by a notable cast, has invaded Boulder Creek in the Santa Cruz mountains, and is now producing for state rights distribution an elaborate Western film drama to be entitled "The Dead Line."

Miss Michelena describes this story as a stirring drama of the primitive West, which is in many respects reminiscent of her "Salomy Jane," written specially for her by Earle Snell, who selected it from an abundance of material submitted for her pretentious venture. Snell, who has won considerable recognition through his short story and magazine work, has been closely associated with Miss Michelena during her entire motion picture career and has closely studied her work in her various roles and types.

A promised feature of the production will be its wealth of out-of-doors settings and early Western atmosphere. In this respect it is expected to rival "Salomy Jane," which, like the present production, was photographed most largely in the Santa Cruz mountains, which constitute the very heart of California's scenic wonderland.

The picture is being produced under the direction of George E. Middleton. William Pike, who for the past two years has been Miss Michelena's leading man, is playing opposite her in "The Dead Line," while Albert Morrison and Clarence Arper, who, like Pike, have been with Miss Michelena in most of her past productions, are playing roles of first prominence in the present cast. The entire organization, formerly associated with Miss Michelena while with the California Motion Picture Corporation, has followed her to Boulder Creek. She plans on giving from three to four months to the production of "The Dead Line."

BEATRICE MICHELENA,
In "The Dead Line."

"HATE" IS BOOKED FOR LOEW CIRCUIT

Drama Appears to Be a Good Investment for State Rights

Commenting on the booking record being made on "Hate," the seven-part drama produced by Fairmount Film Corporation, Gus Mohme of the Biograph Laboratories, who has exclusive rights for all territories, said:

"When a state rights buyer contemplates buying a production his first consideration is the possible box office value and the demand on the part of the exhibitors for the production. Next comes the quality of the production, direction, action and story. This is the acid test a production must stand if a state rights buyer is to be interested, for he has no contracts with theaters to supply them with a certain number of productions each year, regardless of their individual merit. His only argument is 'a production that is better than an average program picture.' Only after he is satisfied, in his own judgment, that a production has all the aforementioned qualifications will he consider negotiations.

"That the judgment of Nathan Hirsh and his associates in the Civilisation-Pioneer Feature Film Company, who hold the rights to 'Civilization,' 'Redemption,' 'Submarine Eye,' and other big productions for New York state, was correct when they secured the New York state and Northern New Jersey rights to 'Hate,' is evidenced by the initial booking of sixty-seven days over the Marcus Loew circuit in New York. Ten copies of 'Hate' will be shown in the Loew theaters the entire week of July 30-Aug. 8. The publicity department of the Marcus Loew enterprises is to be commended on the splendid advance publicity given this production, which included 125 special twenty-four sheet stands."

Mr. Hirsh reports several other circuit bookings to follow this run, as well as a large number of bookings from leading theaters in New York state and Northern New Jersey.

The New England territory is controlled by the Globe Feature Film Corporation of Boston, who have "Enlighten Thy Daughter," "On Trial," and other productions of note, who will probably close for a run in a large Boston theater for the latter part of August.

"THE NATURAL LAW"

According to advance information available, "The Natural Law," produced by Charles H. France of the France Film Corporation, will be a strong dramatic subject. As a play "The Natural Law" had a long run. The screen presentation is said to be an emotional triumph, for Marguerite Courtot, who is featured, while both the leading male characters, Howard Hall as the doctor and George Larkin as the boy, are played with great force.

BUYS RIGHTS FOR "GREAT WHITE TRAIL"

John C. Green Acquires All of Canada and Alaska for Wharton Feature

John C. Green, the veteran showman, exhibitor and exploiter of Galt, Canada, has purchased all the Canadian and Alaskan rights for the new Wharton super-feature of the North, "The Great White Trail." The deal was concluded in Ithaca last week when Mr. Green, in company with business partners, made a trip to the Wharton studios and signed the contracts for which he acquired the territory of Canada and Alaska. Mr. Green has opened offices in the Temple Building, Galt, Canada, and will operate under the name of Wharton's Canadian Features. He is to begin distribution within a week or so.

Mr. Green has been in the motion picture business in the United States and Canada practically since the first films were shown. He was one of the first men in this country to exploit pictures upon what is known now as state rights, but which was called in its embryonic stages "wild catting." And his plans for the exhibitors throughout Canada and Alaska are such as to bring promise of happiness.

"I'm going to try to give the Canadian and Alaskan exhibitors the best deal they ever have had," he says. "That goes for everything connected with the picture, from the print on down, and it includes everything from price to service. I am a stickler for taking care of the exhibitor, for the simple reason that I have been an exhibitor myself and I know what should be done for him. And having all the knowledge of what I would like to have done for me as an exhibitor why should I not carry it out in my dealings with the men who book 'The Great White Trail.'"

BUILDS TOWN FOR PICTURE

Reports from Ticonderoga Promise Big Edgar Lewis Production

In spite of the secrecy surrounding the next special Edgar Lewis picture, which is now being completed at Ticonderoga, N. Y., enough news has reached Broadway to cause considerable speculation in film circles as to the nature of the well-known director's new contribution to the screen.

Although Mr. Lewis has been working on his new production for two months, and has had his large company assembled at Ticonderoga for more than six weeks, the only definite news received has related to the fact that Mitchell Lewis, Hedda Nova, Victor Sutherland, William A. Williams, Ray Chamberlain, members of "The Bar Sinister" cast, and Mabel Scott and Edward Rossman, who played prominent parts in "The Barrier," including Joseph Heron, Philip Sanford, William Cavanaugh and Juanita and Alberta Meisner, will also be seen in the coming drama. The nature of the story and its title have never been mentioned, and are still jealously guarded, but Charles Feature Abrams, who visited the Edgar Lewis company recently, managed to get some news past the Lewis censor, which gives a hint of the importance of the production.

According to Mr. Abrams, a town consisting of twenty-seven buildings has been built by Mr. Lewis on the edge of a beautiful lake, three miles northwest of Ticonderoga. A church, a dance hall, a Hudson Bay Company post, a Northwest mounted police station and even a Chinese laundry are among the structures erected, and the natives of that section of the country have named the village after its creator, calling it Fort Lewis.

ALWAYS FINDS WHAT HE WANTS IN THE MIRROR

Notable Feature Film Company

Salt Lake City, Utah, June 4th, 1917.
Editor Dramatic Mirror,
1493-1505 Broadway, New York City.
Dear Sir:

I have read Mirror consistently whenever opportunity afforded and have always found just what I wanted. One cannot gild the lily nor successfully put rouge on the rose. Your reviews are to the point and trade news seems to cover the field.

Notable Feature Film Company handles Paramount Pictures for Utah, Idaho, Montana, Colorado, and Wyoming. Paramount and Artcraft will combine August 5th, and we will handle that combination in the same territory. We do not handle state rights.

Reports of business from all parts of the territory are most satisfactory, and there are few complaints concerning specific pictures. Will be glad to let you know how any specific picture is going, upon request.

Thank you for offer of cooperation. That's what makes the world go round. With best wishes for continued success. Yours cordially,

Signed Gordon H. Place,
Publicity Dept.
NOTABLE FEATURE FILM COMPANY.

NEW FEATURE FILMS REVIEWED

"THE LONG TRAIL"

Five-Part Drama by Eve Unsell Featuring Lou-Tellegen. Produced by Famous Players Under the Direction of Howell Hansel. Released by Paramount.

The Players.—Lou-Tellegen, Mary Fuller, Winifred Allen, Sidney Bracy, Franklin Woodruff.

POINTS OF INTEREST

Lou-Tellegen in an heroic and highly emotional role. A series of remarkably beautiful snow scenes.

"The Lost Trail" is the romance of a French-Canadian trapper told against a background of snow covered mountains and pines. While the story is developed along more or less conventional lines, the skillful direction and the remarkably beautiful setting lends unusual charm to the familiar situations. Lou-Tellegen is cast as a lonely trapper, living in a picturesque shack high up on the snow-covered mountain. He unwittingly compromises a young girl from the city by sheltering her in his cabin through the night of a heavy blizzard, and when the girl is forsaken by her uncharitable friends, he insists on marrying her and taking her to his cabin where he lives only as her protector. The gradual changing of her gratitude to love and their final union in the midst of a tragedy make up a picture which compensates in atmosphere for what it lacks in originality.

The blizzard scene is most realistically done and the play abounds in Eskimo dogs, mountain wolves and all the characteristic touches that make up Northern setting. Mary Fuller plays the part of the entrapped heroine with her usual grace and sweetness and the types about the lumber camp were admirably selected. The entire company distinguished themselves on the snow-shoes which they used with the ease of old Canadian settlers.

The combined names of Lou-Tellegen and Mary Fuller and the extremely effective snow scenes are the best mediums of advertising in this picture.

A. G. S.

CONQUEST PICTURES PROGRAM NO. 2

Seven Reels. Four-Part Feature with the Balance Made Up of Split Reel Subjects. Produced by Edison and Released by K. E. S. E., July 21.

POINTS OF INTEREST

The direct appeal to the youthful element of an audience and the educational value.

The second program of the Conquest Pictures embraces seven reels of material that not only will appeal to the younger element of motion picturegoers but also will hold the attention of mature patrons. The feature, which is in four reels, is called "The Knights of the Square Table." It embraces a story of the reformation of a gang of wharf rats. They have formed a secret society under the name of the title of the picture, principally to make trouble for the public at large; but when the efficiency of the Boy Scouts of America organization is brought home to them they immediately join. The story runs along smoothly and it is well directed. The cast, which includes Paul Kelly, Yale Boss, Thomas Blake and James Wilder, of the Boy Scouts of America, does excellent work.

This picture is followed by an exceptionally interesting five hundred feet, called "What Form Means to an Athlete," which is more or less of an analytical exposition of how a track athlete is trained to get the best results. By high speed photography the action of the runners, jumpers, pole vaulters, etc., is retarded, giving the complete movements of the men slowly.

The balance of the program consists of a half-reel comedy cartoon entitled "Farmer Alfalfa and His Wayward Pup," "Your Flag and My Flag," an illustrated poem, a timely topic called "The Making of Hundred Ton Guns," which follows the process from raw steel to the firing of a shot, completing the seven reels with "The Legend of the Willow Plate," a fanciful tale of ancient China, showing the origin of the design on the Willow Plates of Nankinware that are displayed to-day.

An exhibitor who runs matinee performances can be assured that the Conquest program will be of special interest to his patrons. It will also be a safe drawing card for evening presentations.

F. T.

"CAPTAIN KIDDO"

Five-Part Drama Featuring Marie Osborne. Produced by Lasalida Under the Direction of W. Eugene Moore. Released by Pathe.

The Players.—Marie Osborne, Marion Warner, Philo McCollough, Harry Van Meter, Ray Clark.

POINTS OF INTEREST

The winsome personality of Marie Osborne in a captivating child's role. An amusing little story of kid pirates.

"Captain Kiddo" is a thrilling tale of child adventure which gives Marie Osborne a chance to romp through an entrancing game of "pirates." Apparently she enjoys it as much as the audience for that particular child-like spontaneity, so characteristic of this little actress, is particularly evident in this play. Assisted by an older boy who is her devoted slave, she forces imaginary enemies to walk the plank, hides their booty in a secret cave and finally stumbles into a nest of real smugglers whom she unconsciously brings to justice. There is a counter plot dealing with the adults in the cast which shows the little "Captain's" mother as annoyed by the chief of the smugglers and finally won by a noble young secret service officer. This story grows somewhat involved in spots but this is not of serious consequence since the interest of the play is centered about the quaint personality of Marie Osborne.

The young leading lady is assisted by a very natural boy actor and by a mite of a pickaninny who is the willing victim of their wildest games. The director was wise enough to let the children act their scenes out for themselves with the result that the entire play has the genuine ring of unconscious childhood.

Exhibitors are thoroughly familiar with the drawing power of this child actress and may advertise this play as a new and charming addition to her repertory.

A. G. S.

A GOOD HOT WEATHER SCENE FROM "THE LONG TRAIL"—Famous Players.

"ONE TOUCH OF NATURE"

Five-Part Drama Adapted from the Story by Peter B. Kyne. Featuring John Drew Bennett. Produced by Edison and Released by K. E. S. E. July 30, 1917.

The Players.—John Drew Bennett, Edward Lawrence, Viola Cain, John J. McGraw, Edward O'Connor, George Henry, Strickland.

POINTS OF INTEREST

A novel and entertaining plot dealing principally with baseball. The realistic background which has caught the atmosphere of the baseball field and bleachers. The appearance of John J. McGraw.

"One Touch of Nature" is a most amusing and original adaptation of a Peter B. Kyne story which attracted considerable attention when it appeared in the *Saturday Evening Post*. It is sure to have a universal appeal for the "one touch of nature" which, it is alleged, "makes the whole world kin," is a common interest in our national game of baseball. Even those to whom the intricacies of the game are a closed book and who do not know enough to stand up at the seventh inning, cannot fail to feel the suspense as the infielder hero's fate hangs in the balance. The film is primarily intended for baseball fans, however, and as such will be welcomed by them with enthusiasm, for it has all the touches of field realism even to the appearance of John J. McGraw who solemnly seals the hero's fate by signing him up with the Giants.

The plot deals with the adventures of a young millionaire's son whose cruel parents refuse to allow him to marry a plumber's pretty daughter and who cut him off with the proverbial dollar. He promptly persuades McGraw to sign him up with the Giants and on the critical day of the game makes a home run in every sense of the word, for his father is so delighted with his prowess that he welcomes him and his bride with open arms. The film ends with a delicious touch of humor in which the aristocratic father and the plumber father-in-law are united in an enthusiastic game of back-yard baseball.

Aside from the novelty of its treatment, this film has much to recommend it in its human interest and humor. The emphasis in advertising should of course be placed on the baseball background and the personal appearance of John J. McGraw.

A. G. S.

"THE IRON RING"

Five-Part Drama Produced by Peerless Under the Direction of George Archainbaud and Released by World.

The Players.—Edward Langford, Gerda Holmes, Arthur Ashley, Herbert Frank, George MacQuarrie, George Cowl, Alexandria Carewe, Gladys Thompson, Victor Kennard and Richard Clark.

POINTS OF INTEREST

Capable acting by a large cast, well chosen as to type, and a well-staged production.

"The Iron Ring" is a good example of what able acting and thoughtful direction can do towards elevating an utterly conventional domestic melodrama. As presented in this picture it has a new cloak thrown over it and consequently the interest is freshened considerably. The plot revolves around a neglected wife. Her husband is busy making money and she fraternises with people of questionable reputation for her amusement. She is amorously pursued by the familiar wealthy idler and when she is caught in his rooms by the husband only the word of a butler convinces the busy man that his wife has remained faithful. Thereupon there is a reconciliation. There are ramifications that develop into valuable assets to the plot, as in the case, for instance, of the elopement of the wealthy idler's sister, which provides a lesson for him to mend his ways.

The company of players is quite large and each member is given almost equal opportunities, except in the case of Gerda Holmes, who portrays the neglected wife. She is called upon for a little more work than the others and she accomplishes it very well. The rest of the cast are also excellent.

The outstanding feature of the direction is the manner in which the scenes, practically all interiors, are staged. The director presents the correct idea of a home that the type of people concerned in this story would live in, and what few exteriors there are he has chosen with an eye to the picturesque. For the most part the action runs along smoothly and the story is screened constructively except for a few instances that rather seem to suspend progress for the time being. The photography is pleasingly clear.

"The Iron Ring" is a capital picture for the type of theater in which the admission charges are small. It will be liked where the audiences are not fastidious about new plots.

F. T.

"THE FATAL RING"

Episode 6—"Rays of Death." Serial featuring Pearl White. Produced by Astra. Released by Pathe.

The Players.—Pearl White, Earle Fox, Ruby Hoffman, Warner Oland.

POINTS OF INTEREST

Pearl's narrow escape from a caldron of boiling oil. The capture of the villain in a cafe. The handwriting on the wall.

In "Rays of Death" the mystery that surrounds the fatal ring is heightened by the narration of how the latter came into existence. Just as Pearl is about to perish horribly in a caldron of boiling oil, the dauntless reporter springs to her rescue and catches her as the rope breaks. Meanwhile, Carslake who has the stone in his possession, is dining at the Claremont. Recognising Detective Hana in the crowd, he attempts to make his escape but is overpowered by a small army of waiters. Knox has been warned that the last day of grace has passed and that he will die that night as a penalty for not finding the diamond. At the appointed time he is surrounded by the High Priestess and her slaves, and she is about to utter the fatal command when Pearl and the reporter burst into the room, and they are also made captive.

"THE MAD LOVER"

Five-Part Drama Featuring Robert Warwick. Presented by Harry Hapt. Released by Pathe.

The Players.—Robert Warwick, Elaine Hammerstein, Valentine Petit, Edward Kimball, George Flateau, Frank McGlynn.

POINTS OF INTEREST

Robert Warwick in the role of a modern Othello. Effective setting on a large country estate.

The apparent object of "The Mad Lover" is to point out that husbands are very much the same to-day as they were when Shakespeare wrote about them. The author of this scenario has woven a modern story in with the time-honored plot of "Othello" but removes the more painful aspects from the play by making the tragedy "all a dream"—thereby differing from Shakespeare.

There is rather an original idea in the story which culminates in one really dramatic scene where the jealous husband, playing the role of Othello at private theatricals, actually smothers his wife in the murder scene while the audience is applauding his realistic acting. The plot is a little slow in developing and one might wish that the director had allowed the audience to take for granted the details of a prolonged honeymoon. Once into the action, however, the play works up the suspense until the really thrilling denouement ends in the hero's awakening and a resumption of the interrupted honeymoon.

The setting involves a number of very beautiful woodland scenes through which the hero wanders with his dog, a magnificent Great Dane. Robert Warwick played the part of the jealous husband with great reserve and intensity and Elaine Hammerstein was a pretty and kittenish bride.

Exhibitors should make the most of this Shakespearian theme as applied to a modern tragedy with the name of Robert Warwick featured in the title role. The picture was shown at the Strand for the week of July 22 and is the first of the Robert Warwick films to be released by Pathe.

A. G. S.

UP-TO-THE-MINUTE NEWS

Mutual Weekly, the one-reel topical produced by Gaumont for release through Mutual, is covering a wide range of interesting subjects in these days of big news and, due to Gaumont's method of rapid assembly of film and Mutual's facilities for quick distribution, exhibitors are able to throw news on their screen as soon as the newspapers in their communities are able to get the illustrations of current events into print.

Exhibitors are coming to a general realization of the advantages of a topical reel. The exhibitor who is able to show on his screen pictures of current events as soon as the newspapers in his locality publish illustrations of the same news, is building a reputation for being "a live one" and a reputation for being progressive has high box office value to the exhibitor.

HONESTY FIRST

Reviews of photoplays published in The Mirror are written with just one purpose in mind—that of giving exhibitors a correct idea of the productions available for their houses.

No reviewer is infallible, but every reviewer can be honest in the expression of his opinion. He can see the outstanding points of interest in a picture, also the obvious defects, and strike a fair estimate of the photoplay's value. Such is the aim of Mirror Reviewers.

If at any time an exhibitor books a production on the strength of our recommendation and afterwards considers that he has been misled, or if he believes a picture has been unjustly condemned, we would like to know about it. The Mirror welcomes criticism of its criticisms if they do not survive the box-office test.

PATHE SERIAL BREAKS RECORDS

Over 200 Theaters in Atlanta Territory Have Booked Pearl White in "The Fatal Ring"

Pathe's serial, "The Fatal Ring," starring Pearl White, continues to break records. Following the announcement that after the showing of the picture in five Fox houses, three more booked it on the strength of its success. It is stated that it is scoring a similar success throughout the country.

Thirty-six theaters in Cincinnati have signed for "The Fatal Ring," and W. S. Wessling, manager of Pathe's branch there, says he is going to make it fifty.

The Alpha Theater, Atlanta, for the first time in its successful history, has booked a serial for an extended run. Over two hundred theaters in Atlanta territory have booked this serial and are now showing it to substantial profits, according to a dispatch from Pathe's Atlanta office.

In addition to seven theaters in the city of Atlanta, the following well-known Southern theaters and showmen are a few of those who have booked it:

Queen Theater, Knoxville; Dowler Interests, Chattanooga; Odeon, Birmingham; The Strand Amusement Co., Montgomery; Max L. Wolff Interests, Savannah; Strand Interests, Miami; Tony Dudekum, Nashville; Tano's Rialto, West Palm Beach; Juan Carbonell, Key West; Beacham's Grand, Orlando; Don Williamson, Jackson, Tenn.; Louis Kalbfeld, Palatka; E. Gidley's Strand, Athens; H. J. Hury, Birmingham.

Following the screen exhibition of "The Fatal Ring" in Evansville, Ind., two well-known theater men wrote to Manager Wessling.

NEW FEATURE FILMS REVIEWED

"THE SLACKER"

Seven-Part Drama, Written and Directed by William Cabanne, Featuring Emily Stevens. Photographed by William H. Fildew. Presented by Metro Pictures Corporation.

The Players.—Emily Stevens, Walter Miller, Leo Delaney, Daniel Jarrett, Eugene Borden, Millicent Fisher, Sue Balfour, Mrs. Mathilde Brundage, Baby Ivy Ward, Belle Bruce, Charles Fang, Dorothy Hydell, W. E. Lawrence, G. P Hamilton, Jr.

POINTS OF INTEREST.

An intensely patriotic theme designed to stimulate recruiting. The powerful emotional acting of Emily Stevens.

"The Slacker" is the first of the special war films to present the more personal side of the conflict as it affects thousands of American homes. Although there are no battle scenes and the purely martial element is left to the imagination, the entire picture is dominated by the war spirit as it touches the lives of a young married couple. In a sense, the situations may be said to play themselves," since at this time a scene in which a husband in khaki bids fairwell to a broken-hearted but valiant wife, cannot fail to win its instant response from the audience. A number of these scenes have been woven together into a play which cannot possibly miss fire at a time when the entire country is face to face with the problems presented on the screen.

The story deals with a young business man who through sheer laziness and lack of imagination, fails to realise his personal responsibility in the war and who hastens his marriage with his fiancee with the ulterior motive of escaping conscription. When the facts are revealed to his patriotic wife, she is overcome with shame and indignation but sets bravely to work to bring home to her husband a sense of his personal responsibility. Her efforts are successful and the last scene shows "the slacker" emerging triumphantly in uniform while his wife bids him God-speed through her tears.

There are a number of human touches in the scenes presenting the loyalty of naturalised aliens through which a young German-American takes up arms against the Fatherland and a Chinese cook enlists to "give the Germans hellee." Emily Stevens plays the part of the courageous wife with great emotional intensity and Walter Miller contrives to win the confidence of the audience for "the slacker," even in his most despicable moments. The remainder of the cast was excellent.

Exhibitors may rely on the personal appeal in this drama to bring applause and tears from the average audience.

A. G. S.

"MASTER OF HIS HOME"

Five-Part Drama Featuring William Desmond. Produced by Kay-Bee Under the Direction of Walter Edwards and Released by Triangle.

The Players.—William Desmond, Alma Rueben, Joseph Dowling, Eleanor Hancock, Robert McKim, Susie Light Moon and Will H. Bray.

POINTS OF INTEREST

An interesting story helped by good direction and fine acting. The thrilling escape from a rapidly flooding mine.

Millicent Drake and a party of friends aboard a wealthy man's private car, stop off somewhere in Colorado to inspect a gold mine. They meet a young man who elects to act as the girl's special guide and they leave the others for a deeper portion of the mine. A blast causes an underground river to rush into the drift along which they are walking and seemingly hems them off from escape. As the water slowly rises, the man, bearing the girl on his shoulders, reaches a ladder to a higher level just in time to miss death by drowning. When the pair reach the surface the girl's mother, penniless, but in society and looking for a rich husband for her daughter, is informed that the man with whom the girl was trapped down in the mine is not a vulgar miner, as she termed him, but the owner and a multi-millionaire. Thereupon she invites him to visit their home in New York.

Later the man accepts the invitation and not long afterward he marries the girl. Shortly following the marriage the wife assumes her gadding about and the consequence is that she is mixed up in a scandal with another man. All this time the husband has been longing for a home and children, instead of just a house with a woman in it. When a doctor informs his wife that she is to become a mother, the girl's parent almost persuades her to undergo an illegal operation so that her social activities will be uninterrupted. The girl refuses, but the husband thinks, deducing by circumstantial evidence, that she has done otherwise. He returns West and the story has an appealing climax which shows the wife following him there not long after, bringing their little son.

The story is carefully directed and from beginning to end the producer does not allow the continuity to be broken. His settings are correct and show an artistic taste in house direction when the plot has New York as its locale, and when the action is on the Western mine the details lend the right atmosphere and the scenic background is beautiful.

William Desmond, as the young mine owner, is given a part that is a fine vehicle for his personality and talent. He has many opportunities for effective acting and he grasps every one. He is especially convincing in the scene at the climax when he finds his wife and baby have come to make a real home for him. Alma Rueben is both charming and convincing in the role of the young wife, and a delightful characterisation is contributed by Joseph J. Dowling as Bill Boggs. Robert McKim is effectively villainous. But the actors who are supposed to represent society people have a misconcieved notion of their parts.

"Master of His Home" can be booked for any theater. The story is of a popular type and the leading figures in the cast are well known.

F. T.

"THE PLANTER"

Two-Reel Drama Featuring Tyrone Power. Produced by Harry C. Drum, Under the Direction of T. N. Heffron and Released by F. M. Manson.

The Players.—Tyrone Power, Mabel Wilea, Pearl Elmore, Helen Bateman, L. Encinas, George R. Odell, Alice Winchester, James Donald, Louis FitzRoy, Grace Whitehead, Lucille King, P. C. Hartigan, Laura Winston, Lamar Johnstone, J. N. MacDonald, H. Davenport and John Nicholson.

POINTS OF INTEREST

The direction, which does not overlook a single detail and includes the handling of a group of especially intelligent extra people, mostly Mexicans and Indians. Fine acting by a large cast.

In transferring the story of "The Planter" to the screen the director, T. N. Heffron, leaves nothing to the imagination, nor has he omitted anything that would be of value in establishing the atmosphere and retaining it throughout the picture. Every point is clearly presented and then driven home with great force. As the film now stands judicious cutting of the scenes of atrocities would be beneficial. At present there are too many unpleasant incidents, depicted with such vividness that they leave a lasting impression. A few eliminations could remedy this, as the plot on which the picture is founded is absorbing and has the advantage of originality.

The story revolves around the cruelty of the owner of a Mexican rubber plantation, his method of working his Yaqui Indian slaves and his utter brutality to mankind in general. In contrast to this temperament is that of the young man who arrives in Mexico to assume the management of an adjoining plantation. His rule is kindness and he meets with success and happiness, only after rather hectic adventures, however, in which his rival is finally paid back in his own medicine. The complete plot is rather intricate, but at no time does it become involved, because of a well-written scenario and intelligent direction. Credit should be given G. W. Lawrence and H. M. Hawkins, cameraman, for the fine photography.

Tyrone Power, in the role of the inhumanly cruel planter, gives a performance that is impressive. The remaining members of the company do excellent work and in every instance draw correct characterizations. Special mention should be made of the acting of the extra people.

"The Planter" has the elements of a pronounced success. An exhibitor booking the picture would have the advantage of using the name of a widely known dramatic actor as a drawing card. Prominent display of Tyrone Power in the advertising is advisable.

F. T.

"BY RIGHT OF POSSESSION"

Five-Part Drama Featuring Antonio Moreno and Mary Anderson. Produced by Vitagraph, Under the Direction of William Wolbert and Released as a Blue Ribbon Feature by Vitagraph-V. L. S. E., July 30.

The Players.—Antonio Moreno, Mary Anderson, Otto Lederer and Leon Kent.

POINTS OF INTEREST

The scenery in and around the ranch, which is situated in the foothills of the Rocky Mountains. Excellent camera work and a well staged and acted scene when the leading characters are trapped in a mine.

There is a good deal of punch in one of the early scenes of "By Right of Possession" when Antonio Moreno, as Tom Baxter, the sheriff of the county, and Mary Anderson as Kate Saxon, the youthful owner of the mine, get trapped in the five hundred foot level by an explosion. The credit for this should be divided between the actors and the director. Both Mr. Moreno and Miss Anderson carry out a spectator's idea of how persons would act under the harrowing conditions, and all through their successful fight for liberty they create no small amount of excitement. They do some feats in climbing that add to the interest. The director has set the scene so well that it is hard to realize that it was carefully planned out in advance.

Previous to the accident, the story seems logical and holds the attention; but after the mishap it frequently lapses into the improbable, especially when the frail young miss runs for the office of sheriff and is elected. Then the incident of the prearranged arrest of the man she has come to love, so as to try her mettle, will not bear analysis. At the end, the lovers are reconciled through the efforts of old Bella, the engineer of the mine, a character much overdrawn.

The director has accomplished all that is possible with the material in hand. The plot is not quite strong enough for five reels and he has interpolated some padding that is highly interesting—scenes of a wild west show in its natural surroundings are particularly attractive. Also he handled a cattle stampede effectively.

The scenic beauty of "By Right of Possession" alone would make it popular, and it has the added advantage of the personality and talent of an able leading man, who should figure prominently in the billing.

F. T.

PEARL WHITE AGAIN IN DANGER.
The Caldron Bubbles in "The Fatal Ring."

"THE SQUAW MAN'S SON"

Five-Part Drama Written by Edward Milton Royle and Featuring Wallace Reid and Anita King. Directed by E. J. Le Saint. Produced by Lasky and Released by Paramount.

The Players.—Wallace Reid, Anita King, Dorothy Davenport, Donald Bowles, C. H. Geldert, Frank Fanning, Ernest Joy, Lucien Littlefield, Mabel Van Buren and Raymond Hatton.

POINTS OF INTEREST

An absorbing story full of human appeal; a production of equal merit in all departments.

"The Squaw Man's Son" has the box-office advantage of being a sequel to a successful play, which became widely known and which was afterward adapted for the screen. The only principal character retained in the later work is that of Hal, who was a mere child receiving an education in English schools when the story of "The Squaw Man" reached its climax.

The new picture picks up his career when he is full grown and has returned to the home of his Indian mother. He is concerned with the fight for the rights of the Indians in a land grant deal, pitting himself against a wily reservation agent. He comes in daily contact with an Indian girl, a Carlisle graduate, who has returned to her people to teach in a reservation school.

She and Hal fall in love with each other, but as the young man is burdened with a wife who hates him and for whom he cares nothing, he decides that he had best return to England when he is summoned there by the death of his father. Not long after he returns to the western reservation to continue the fight for the Indians, and while there he receives word that his wife has died of an overdose of the drug to which she was addicted.

There is no need to comment on the merits of Wallace Reid or Anita King, either for their acting ability or personality. The one jarring note in the performance is that Mr. Reid indicates none of the Indian characteristics of his mother. Miss King looks natural as the Indian girl. The balance of the cast, which contains such popular names as Raymond Hatton, Dorothy Davenport, Ernest Joy and Frank Fanning, give the two principals excellent support. Mr. Hatton is especially good as the reservation agent.

The director has produced the picture with a fine sense of dramatic value and the tense moments are so placed that they contribute greatly to the general interest. The action moves with an even speed and there are a few thrills. The scenery around the reservation is especially picturesque.

"The Squaw Man's Son" can be booked in a house catering to the wants of any class of motion picture audience. The production has two valuable box-office attractions in being a sequel to a well known play and picture and the names of the principals, which should be displayed prominently in the advertising.

F. T.

"AN EVEN BREAK"

Five-Part Drama Written and Directed by Lambert Hillyer, Featuring Olive Thomas. Produced by Triangle.

The Players.—Olive Thomas, Charles Gunn, Margaret Thompson, Darrel Foss, Charles K. French, J. Frank Burke, Louis Durham.

POINTS OF INTEREST

The vivacious personality of Olive Thomas in the role of a roof-garden favorite. A series of very artistic cabaret scenes.

"An Even Break" is an effective combination of the atmosphere of the Midnight Follies with the sterner and more masculine world of business. The production has caught all the piquant charm of Olive Thomas and presents her as a very human little person with a warm heart under her fantastic cabaret costumes. She appeared in several of the dances that made her such a success in the Ziegfeld Follies, but the effectiveness of her work was by no means dependent upon her ability as a cabaret favorite, for she played the role of the impulsive and tender hearted little chorus girl with refreshing and unaffected sincerity.

The story follows the careers of three friends—Mary, Jimmie and Claire—who played together in a country town as children, but who now find their paths widely separated with Jimmie as a struggling inventor, Claire as a cabaret favorite and Mary as a simple country girl. They all meet in the city and Jimmie promptly falls in love with the little dancer although tacitly engaged to the girl of his home town. The efforts of Claire to straighten out this tangle and the ruse by which she saves Jimmie's invention from destruction make up a very human and dramatic little romance.

Skilful direction brought out the most artistic points in the story and provided a number of exceedingly festive scenes in a Midnight Frolic. The acting on the whole was excellent except for the character of the country girl which was sadly miscast.

The name of Olive Thomas has additional advertising value because of her success in the "Follies" and exhibitors should make the most of her appearance in so characteristic a setting.

A. G. S.

PROVES POPULARITY OF PROGRAM SYSTEM

Brady Ascribes Records of Attendance for World Stars at Chicago to Weekly Showing Plan

"If ever my mind had carried a shadow of doubt regarding the program system as the survival of the fittest, Chicago would have dispelled that fleeting shadow for all time," declared William A. Brady, director general of World Pictures, following his return from the convention and exposition.

"Until the day set aside for us," said Mr. Brady, "the Coliseum had been full but not uncomfortably so. In the daytime the building had been sparsely occupied and at night only fairly full. On World Pictures day the crowds began to pour in as soon as the doors were opened, to get a glimpse of our stars—June Elvidge, Carlyle Blackwell and Alice Brady.

"We did not decide to send any of our stars to Chicago until the day before the exposition opened. It is a serious business matter to pause in the making of a picture, and as our stars work all the time, their visit to Chicago meant the stopping of three pictures.

"Our publicity manager left New York on Sunday, one day after the exposition opened. He had not sent a line or a photograph to the newspapers in advance, and did not know who were to be the World attractions until he arrived on the spot. He did not have to urge his material upon the newspapers. Yet we had more newspaper publicity in three days than fell to any other producing company from start to finish.

"Thus, we broke every record of attendance and attention, by a wide margin, and the only way I can account for it is upon the theory that the stars on a thoroughly well established program, appearing before the same audiences every week or oftener, in a great number of theaters, establish a popularity enormously outdistancing that of the overpaid stars of special features coming around once in a while—sometimes with a success and sometimes without. We made no effort at all to get the reception that came to us, and it was doubly gratifying on that account. It not alone sealed the popularity of World pictures and stars, but proved a theory to which we have adhered faithfully in the face of criticism that has often amounted to reproach."

"HASHIMURA TOGO" READY

Japanese Story to Be Released Aug. 19, with Hawakaya in Chief Role

The screen version of "Hashimura Togo," Wallace Irwin's story of a Japanese school boy, will be released by Paramount on August 19, with Sessue Hayakawa in the stellar role. In the screen version of the story, Togo is seen first in Japan as the Baron Katzu, studious and dutiful. He is driven to America when he accepts the blame of his elder brother's crime and enters the household service of his "moon maiden" whom he worships from afar. The drama takes hold further in the discharge of Togo for writing his famous letters to the Honorable George Washington asking him to put a stop to the marriage of his "moon maiden" to a scheming suitor. Togo becomes the protege of a crack political reporter and together they plot the downfall of the "moon maiden's" wily suitor, her equally wily mother and a dishonest trustee to her estate.

In subsequent developments Togo is driven almost to the point of committing "hari-kari" but is saved from that fate by a solution of his difficulties with his father, the Baron, and his rascal brother. Togo gives up all hope of winning his "moon maiden" and returns to his true love waiting for him in Japan.

CHICAGO LIKES "LES MISERABLES"

Pathe's New Version of Hugo Novel Brings Capacity Audiences, It Is Reported

Further details from Chicago as to the showing of "Les Miserables" at Orchestra Hall there indicate strongly the remarkable success with which this Pathe production is meeting.

When the first version of "Les Miserables" was put out in this country about four years ago, it ran for 26 weeks in New York. The new version now starts its second week in Chicago to capacity business. Upon its first release in this country not more than three exhibitors knew how to present it and as a result millions heard of it who did not get to see it. With a total revision and a bringing up to date of the picture, with the vastly improved projection and with the music that was lacking four years ago, it is believed that the great record which the picture made before will be bettered by the much greater distribution and the vastly greater public which will be interested in it.

The film version of the novel was made about four years ago, before the war began and when genuinely artistic pictures were just beginning to be made. It was made in France by Pathe Freres, and the most noted players of the French stage took part in the presentation. It was considered, at the time it was made, the ultimate in motion pictures, and was heralded in every corner of the globe as one of the first "big features."

Until a few months ago the negative remained in Paris, in the possession of the French house of Pathe, but it was considered too good a production to be laid on the shelf. The negative was thereupon sent across the ocean. Here the picture was inspected. The progress that has been made in the mechanical side of motion-picture production was used to advantage in reassembling and cutting. The superfluous scenes were eliminated and everything made shipshape for presentation. Finally, new prints were made which were carefully tinted and toned.

MANY FEATURES ON ESSANAY LIST

"Skinner's Baby" and "Open Places" to Be Leading August Releases

Essanay will present two big features during the month of August as well as seven two-part subjects. These pictures, which are said to have been especially constructed for hot weather programs, are being released through the K. E. S. E. service.

"Skinner's Baby," a sequel to "Skinner's Dress Suit," and "Skinner's Bubble," will be released August 6. Reports from this picture, which stars Bryant Washburn with Hazel Daly, indicate that it will rival the successful runs of its predecessors. To exhibitors who have not shown the first two pictures, K-E-S-E is offering special inducements for the rental of the entire series. Harry Beaumont, who produced the original Skinner picture, wrote the story of "Skinner's Baby," and supervised its direction.

The second of Essanay's feature releases this month will be "Open Places." This is a dramatic picturisation of a romance of the Canadian mounted police, featuring Jack Gardner, the former musical comedy star. It is scheduled for release Aug. 20. The story, written by W. S. VanDyke, who also directed its screening, is based on the struggle of a member of the mounted police to overcome his love for a woman and arrest her renegade husband, wanted for murder. The picture was staged in the woods of the Canadian North. Ruth King is Mr. Gardner's leading woman, with Carl Stockdale in a prominent part.

Four units of the "Do Children Count?" series are being released, one every Wednesday. These pictures feature little Mary McAllister, Essanay's child star. They are planned for a screen time, approximately, of twenty-five minutes. This series has met with great popularity throughout the country, seventy-one theaters in Chicago alone running it. The units scheduled for August releases are "The Season of Childhood," "The Little White Girl," "The Bridge of Fancy," and "The Kingdom of Flowers." K-E-S-E is handling the distribution.

The schedule is completed by three Black Cat features which are being released the first three Saturdays of the month. "Vernon, the Bountiful," featuring Virginia Valli, and released Aug. 4; "The Long Green Trail," a picture based on a kidnapping plot, and released Aug. 11, and "Don't Lose Your Coat," which will be released Aug. 18. These subjects are being released through General Film.

VIVIAN MARTIN'S NEW ROLE

Paramount to Present Her in "Little Miss Optimist"

Vivian Martin's first Paramount Picture under the new selective star-series plan will be "Little Miss Optimist." As the title suggests she is a young woman whose hopes and aspirations refuse to be quelled by a series of misfortunes. The story is written by Gardner Hunting and adapted for the screen by Mr. Hunting himself. Robert Thornby, whose name appears as the director of several recent Paramount releases, was in charge of the staging of this photoplay. The supporting cast included Tom Moore, Charles West, Ernest Joy, Helen Bray, and Charlie Gerard.

PAINTS ACTRESS'S PORTRAIT

Prince Troubetskoy, well known artist, is painting the portrait of Margaret Loomis, the screen actress who was recently seen in the leading role with Sessue Hawahaya in the Paramount production of "The Bottle Imp." Miss Loomis, who is a Hawaiian girl, will appear again in Mr. Hawahaya's support in "Hashimura Togo," an adaptation of Wallace Irwin's story of a Japanese school boy.

GRAND DUKE NICHOLAS WHIPS RASPUTIN,
In "The Fall of the Romanoffs"—Brenon.

"MAD LOVER" AND "TO-DAY" PLEASE EDEL

Manager of Strand Theater Considers Warwick and Reed Pictures as Among Three Best He Has Ever Booked

"The three best pictures I have ever booked are 'The Poor Little Rich girl,' 'The Mad Lover' and 'Today,'" stated Harold Edel, Managing Director of the Strand Theater, last week, in announcing that he had selected the last two productions for presentation, following their purchase by Pathe. "The Mad Lover" began July 22 and "Today" follows it this week.

The star of "The Mad Lover" is Robert Warwick. The picture was written and produced by Leonce Perret, the French director, and the supporting cast includes Elaine Hammerstein, Valentine Petit, Edward Kimble, George Flatanu, and Frank McLynn. Mr. Perret, who also directed Warwick in "The Silent Master," has a record as an author of photoplays unequaled by any man in the American field of film direction. He served fourteen years as Director General of Gaumont in Paris, and wrote and produced 808 feature films, many of which were shown in this country before the war, with great success.

"The Mad Lover" is described as the romance of a modern Othello. The principal character of "The Mad Lover," as portrayed by Mr. Warwick, is a virile young American who prefers the outdoor life on his handsome country estate to the glamor of the city.

Warwick has always been a protege of William A. Brady and was brought into motion pictures to appear in "The Dollar Mark." His success has been nothing short of marvelous. He made successive hits in such plays as "The Man of the Hour," "Alias Jimmy Valentine," and others, and his pictures were much sought for by exhibitors the country over.

In "Today," which is made from the successful stage play of the same name by George Broadhurst and Abraham Schomer, Florence Reed is the star. The picture was directed by Ralph Ince, and the supporting cast includes Frank Mills, Leonore Harris, Gus Weinburg, Alice Gale, and Kate Lester.

Miss Reed plays the role of Lily Wagner. "I consider it one of the most difficult things I have ever done," she says. "Lily follows the line of least resistance. She is easily swayed, both mentally and morally. Physically she is beautiful. I assure you that in the preliminary analysis of her character I spent a number of sleepless nights figuring out how I could portray her as wonderfully attractive physically yet weak morally; how I could make her love for beautiful clothes, which causes her ruin."

JOIN GOLDWYN FORCES

Franklin B. Coates and Catherine Sminck have joined the scenario staff of Goldwyn Pictures Corporation. Mr. Coates is well known to the photoplay writing world for his adaptation of "Poppy," "Pawns of Destiny" and other multi-reel stories. His story "John Mainwaring" won the $1,000 grand prize in a picture play writing contest of recent date.

Miss Sminck has the distinction of being the first member of the Columbia University class in photoplay writing to become associated with a producing company. This class is under the direction of Dr. Victor Oscar Freeburg.

TRIBUTE TO THE "MOVIES"

Next year will mark the silver jubilee of the introduction of moving pictures. Nothing in the world's history has ever happened to so stimulate the prompt serving of the evening meal.—Santa Ana, Cal., *Blade*.

RUSSELL'S NEXT PICTURE

William Russell's next American picture-play, "The Sands of Sacrifice," which was filmed on the desert during the hottest of the recent California hot wave, has been completed and the company has begun work on "The Sea Master," which, in contrast, involves a fortnight's sea voyage.

"FALL OF ROMANOFFS" NEARS COMPLETION

Brenon Production Will Reproduce Events Leading to Revolution

Herbert Brenon's big production, "The Fall of the Romanoffs," is rapidly nearing completion at the Brenon Studios. The picture is an authentic screen story of the stirring events that have happened in Russia during the past few months. Iliodor, the Mad Monk, who played an important role in the recent revolutionary events, is playing himself in "The Fall of the Romanoffs," and it is his revelations that form the basis of the story that will be unfolded on the screen.

Russia at the present time is the center of all eyes because of the epoch-making events that have been taking place there within the last few months. Herbert Brenon, through his association with the Monk Iliodor, who was the great opponent of Rasputin, the rough peasant who held the Russian rulers in his power and had complete control over the Czar and his family, has from him the direct version of the events and the true historic facts and incidents that led up to and immediately preceded the Russian revolution.

In "The Fall of the Romanoffs" the Mad Monk's story of the events which hastened the revolution will be presented. These events will be reproduced by Mr. Brennon with all possible accuracy, so the picture will not only be a form of entertainment but an education and a little essay of Russian history in the making.

"THE SECOND MRS. TANQUERAY"

Greater Vitagraph will release "The Second Mrs. Tanqueray" on Aug. 6. This is a screen version of the famous play of the same name.

In the stellar roles are Hilda Moore and Sir George Alexander. Miss Moore, in the title role, is afforded unlimited scope for the display of her rare histrionic ability. In the course of her interpretation she runs the gamut of human emotions; first as the frivolous, unconventional woman, then as the devoted wife of a reputable citizen and finally as the grief-racked woman whose tortured soul drives her to self-destruction.

Sir George Alexander gives a sterling performance in the role of Tanqueray, whose love for the notorious woman leads him to defy convention by marrying her.

STUDIO ENLARGED

Three acres of ground have been added to the Metro studio at Hollywood, Cal. The additional space was acquired when Director Fred R. Balshofer discovered that to properly stage the forthcoming Metro photoplay, "Paradise Garden," he would have to have more stage and studio room. "Paradise Garden" is to be a seven-reel Metro special production. It is an adaptation of the popular novel from the pen of George Gibbs, and will have as its star Harold Lockwood.

MARION DAVIES'S FILM TROUBLES

Westchester Constables Object to Appearance of Actress in Man's Clothing

Marion Davies was almost cured last week of her ambition to remain in motion pictures. Up to last Monday the beautiful "Oh, Boy!" actress, who, while taking a vacation from the cast, had been snared into making her debut in the cinema drama, had almost definitely made up her mind to let the musical comedy art struggle along without her. But after narrowly escaping arrest at the hands of two Westchester constables, Miss Davies is beginning to weaken.

As Miss Davies wrote the scenario for her motion picture debut, she really has no complaint to make when Romany, her heroine in "Runaway Romany," is called upon to don man's garb. But Westchester constables should be more considerate.

George W. Lederer, director of the Ardsley Art Film Corporation, took Miss Davies and Joseph Kilkour, Pedro de Cordoba, Matt Moore and Ormi Hawley up north of Yonkers to get a country railroad station effect. Romany was to be dressed in man's clothing in order to escape the gypsies by whom she had been stolen when she was a child. The party assembled at the Dunwoodie station of the Putnam division of the New York Central and prepared to film the scenes required. The time table had been consulted and all was in readiness for the arrival of the train on which Miss Davies was to make her escape. Two constables suffering, however, from the reaction of a slow Monday discerned that Miss Davies really wasn't a boy at all. So they jumped into the middle of the players and wanted to know the reason for her disguise. There was a law against a young woman's masquerading in man's clothing.

Miss Davies protested that it was all play and that as soon as the train came along she intended to leave Westchester County. But all to no avail. The train came and went; consultation of the time table showed that there would be a long wait before another. The argument continued. Finally, Miss Davies dragged Mr. Lederer out of the noisy group and whispered something in his ear. Thereupon, a slip of paper, good for two seats at the first showing of "Runaway Romany" on Broadway in the fall was handed to each constable. Nothing further was needed and the party was released.

THREE STARS ON PATHE BILL

Gladys Hulette, Pearl White, and Ruth Roland Featured Next Week

Gladys Hulette, Pearl White and Ruth Roland are the three stars featured on Pathe's program for the week of August 12.

Miss Hulette is starred in "The Streets of Illusion," a five-reel Gold Rooster play produced by Astra under the direction of William Parke and written by Philip Bartholomae. The story tells of the influence of a little girl upon all the kinds and conditions of people who constitute her boarders.

The cast includes J. H. Gilmour, William Parke, Jr., Richard Warren Cook, Doris Grey, Kathryn Adams, Gerald Badgley, William P. Burt, Logan Caul, William Yearance, William Marion and W. Dudley.

Pearl White is seen in the sixth episode of "The Fatal Ring" entitled "The Rays of Death," produced by Astra under the direction of George B. Seitz, and written by Fred Jackson and Bertram Milhauser. One of the most diabolical tortures ever recorded in criminal history is vividly shown in this chapter, in which is revealed the secret of the key to world power to use which the Violet Diamond is necessary.

Ruth Roland is starred in the 14th episode of "The Neglected Wife." The title of this chapter, written by Will M. Ritchey, is entitled "Desperation." In this episode Kennedy loses money through stock speculation, but Mary throws her own fortune into the balance and saves him.

The nineteenth release of the "Know America" combitone scenics is "Southern Colorado." International cartoon and scenic, split reel and Hearst-Pathe News No. 66 and No. 67 complete the program.

COMPLETE PICKFORD FILM

"Rebecca of Sunnybrook Farm" Expected to Be Popular

The new Mary Pickford-Artcraft release, "Rebecca of Sunnybrook Farm," has been completed. Taking into account the star herself, the story, its adaptation and its direction, those connected with the production expect that it will take rank as one of Mary Pickford's greatest successes.

The story by Kate Douglas Wiggin was published in October, 1903, and attained a sale of 337,000 copies in seven years. The dramatization, in which Mrs. Wiggin and Charlotte Thompson collaborated, won high favor on Broadway. For the film production, the adaptation has been made by Frances Marion, and it was directed by Marshall Neilan. The story concerns a young girl who conquers the stern natures of two elderly maiden aunts, and who finds a romance awaiting her in the village where she goes to live with them.

In the support of Miss Pickford are Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayne Kelso, Jane Wolfe, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

Goldwyn Pictures

ADVISORY BOARD:
Samuel Goldfish, Chairman
Edgar Selwyn
Irvin S. Cobb
Arthur Hopkins
Margaret Mayo
Roi Cooper Megrue
Archibald Selwyn
Crosby Gaige
Porter Emerson Browne

Measuring Goldwyn Pictures in *Dollars*

EVERY exhibitor in America knows the tremendous box-office value of Goldwyn's first four releases, besides having this organization's pledge of still greater productions for the future.

"POLLY OF THE CIRCUS," starring Mae Marsh, is Margaret Mayo's greatest play—a play that made a fortune in the theatre for its author and producers. Here you have the combination of a world-known author and star in a production that proved its value across a continent.

"BABY MINE," starring Madge Kennedy, is the greatest farce-comedy success in the history of the American theater. Again you obtain the value of Margaret Mayo's popularity and see for the first time on the screen the most brilliant comedienne of our generation.

"FIGHTING ODDS" brings to the screen for the first time Maxine Elliott, America's most famous beauty and a stage favorite on two continents. Goldwyn has added to her attraction value by providing her with a powerful play by Roi Cooper Megrue and Irvin S. Cobb, two of the world's most popular authors.

"THE SPREADING DAWN," a famous "Saturday Evening Post" story, introduces Jane Cowl as a Goldwyn star, thus combining the assets of the greatest emotional actress in the American theater with a tremendously advertised literary success.

These and all other Goldwyn productions will be advertised and promoted on a larger scale than has ever before been attempted by any producing organization. Every exhibitor knows what this means to his box-office.

Goldwyn Pictures Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

NEW SERIAL FACTORY

Balboa Studio Is Equipped for Elaborate Productions

Balboa studio is rapidly becoming a serial factory. With the completion of "The Twisted Thread," Balboa will take its place as the producer of more successful series and serials than any other company. Beginning with Will M. Ritchey's great series, "Who Pays?" which starred Ruth Roland, Henry King and Daniel Gilfether, Balboa started upon a brilliant career of serial construction of which "The Twisted Thread" promises to be the greatest triumph. "The Red Circle," "Neal of the Navy," "Who Wins?" "The Grip of Evil," "The Neglected Wife," all Balboa productions, have been so consistently successful that the Long Beach studio has been especially equipped to produce serials and the Messrs. Horkheimer announce that they propose to build bigger and better serials than the trade has ever dreamed of. "The Twisted Thread" will mark the beginning of this new policy and productions to follow will be constructed along lines more excellent and more elaborate than ever before attempted.

One of the largest and best equipped single out-door stages on the West Coast has just been completed and will be devoted exclusively to the building of serials. The newest ideas in filmcraft have been incorporated in the new plant and almost every imaginable kind of scene may be shot thereon.

TRIES TO JOIN BRITISH ARMY

Craufurd Kent, leading man for Pauline Frederick in Hector Turnbull's "Her Double Cross," has made persistent efforts to join the British colors, but has been rejected on three separate occasions. Mr. Kent's last rejection came this week when he endeavored to join the "Kilties" who were recruiting during the entire week. His first rejection occurred in Toronto six months ago and the second only eight weeks ago in Ottawa after he had finished playing in "Broadway Jones." Mr. Kent intends to continue to annoy the British and Canadian authorities until he is either accepted or succeeds in ending the war.

WORLD PICTURES HEADLINERS

WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present
STAR CAST
ARTHUR ASHLEY
GERDA HOLMES
EDWARD LANGFORD
in
"The Iron Ring"
Directed by George Archainbaud
Story by Horace Hazelton

SCREEN VERSION OF "ALMA"

Ruth MacTammany, star of "Alma, Where Do You Live?" is now busily engaged in putting the final touches on the manuscript for her next production, which will be directed by Hal Clarendon for the Newfields Producing Corporation. Miss MacTammany herself adapted the screen version of "Alma, Where Do You Live?" from the stage success, which had very little plot, so that making the "Alma" scenario was practically writing a new play.

PATHE SPLIT-REEL

A split reel made up of an educational and a "Happy Hooligan" cartoon was released by Pathe on July 29. The first half of the reel is entitled "Photographing the Moon." The scenes were taken at the Lick Observatory on Mt. Hamilton, Cal., and show first the ingenious construction of the observatory which permits the rotation of the dome and its opening to make possible the observation of the heavens by the telescope, secondly the remarkable construction of the telescope, which though of great weight is so delicately balanced that it can be adjusted to any position, and thirdly the moon itself as seen through the telescope.

The cartoon is entitled "Happy Hooligan, the White Hope" and shows the genial tramp as a prize fighter.

IN "FAMILY SERIES"

Victor Moore for his next release (July 30) returns to the "family series," in a comedy called "Motorboating." It was written by Thomas J. Gray and is the same type of laugh getting comedy as "Bungalowing," and "Commuting."

Lee McGinnis, an American studio electrician, has joined Uncle Sam's industrial army. His proffer of services as a builder of Government airplanes in the plant of a large Detroit motor manufacturer has been accepted.

MID-SUMMER HAPPENINGS ON COAST

William S. Hart Now Active on Lasky Premises—Triangle Writers Fulfilling Contracts

By MABEL CONDON

LOS ANGELES, (*Special*).—The William S. Hart Producing Company has begun activities on the Lasky lot, for its first release on the Artcraft program. A western street has been built for the Western hero and several locations of much acrage each are in readiness for the onslaughts the Hart six-shooters will make upon them. "The girl" hasn't entered into the portion of the story that Mr. Hart has begun to shoot, so to date it is not known who will have the honor of appearing opposite him in this, his personally written, personally directed first Artcraft picture.

C. Gardner Sullivan, J. G. Hawks and other members of the Ince scenario department, are being forced to live out their Triangle contracts.

Clapp to American

Chester B. Clapp, personal writer and adviser to R. A. Walsh for the past several months, has gone up to the American Film studio at Santa Barbara as a staff member of the scenario department. Mr. Clapp is one of the most experienced writers in the film industry, and in addition, understands all the other angles of this so-called "game" as well.

Eugene B. Lewis has moved from the Bennett scenario department to that of Pathé's.

Jay Beach is now a staff member at the Triangle Culver City studio.

Stonehouse Shifts

Ruth Stonehouse is no longer a Universalite, having removed her effects this week to a dressing room at the Triangle plant at Culver City, where she will be one of that firm's featured players.

George Stout is perhaps the biggest man in the Western film colony whose name appeared on the draft list of July 20. Among others were Stephen Smith, Jr., son of W. S. Smith, Vitagraph studio manager—Mr. Smith, Jr., is a cameraman at the Vitagraph plant—Wallace Reed, Marshall Neilan, George Proctor, Pliny Goodfriend (husband of Mary Anderson), and Charlie Ray.

Vitagraph Party

The Vitagraph big stage was the scene of a hard-times' party Saturday night for the benefit of the Red Cross Fund. Technical Director McRae, assisted by Eddie Schroeder, Alexia Durant and others of the Vitagraph offices arranged the party, which was made a successful one by the co-operation of William Duncan, Carol Halloway, George Holt, Mary Anderson, Joe Ryan, Stephen Smith, Reggie Lyons and members of all departments of the studio.

Charlie Chaplin is again at work at his studio, which for ten whole days was deserted owing to the misfortunes which fell to the respective members of the cast and which were listed in this column last week.

Reicher Goes East

Frank Reicher will arrive in New York Aug. 1, to take under consideration several Eastern offers, one of which may lure him from the Western studio field. Mr. Reicher has been with the Lasky company since the making of the first picture and he feels it is time to seek new fields. "Public Opinion," "Castles for Two," with Marie Doro, and "The Sacrifice," are among Mr. Reicher's late pictures.

T. L. Tally is again greeting patrons of his Broadway theater after the several weeks spent in New York in the culminating of the Chaplin contract as the first of the several star-contracts the First National Exhibitors' Circuit will make.

Del Ruth Stays

Hampton Del Ruth toyed with several offers made him by various companies of both East and West, but his final decision was cast in favor of Mack Sennett, so he remains with the latter in the making of Mack Sennett comedies for the Artcraft program.

Jack Gardner's is the particularly merry spirit that is influencing big production out at the Essanay studio at Culver City, where Mr. Gardner is being featured in five-reelers.

Hopper Daughter

E. Mason Hopper and Ruth Hennessey Hopper, are the parents of a very young lady, who took up her abode with them a week ago. To be absolutely correct, it was the day on which Mr. Hopper took up directorial reins at the Triangle studio, and that was on July 14.

Duncan a Speedster

William Duncan is finishing the Wolfville story, "Dead Shot Baker," much before his schedule calls for its completion. As a result wires have been busy between the offices of Studio Manager W. S. Smith and the Eastern Vitagraph company asking that a new story be hurried out to the lightning director and leading man, Duncan.

A world of detail is being required in the preparation of sets and locations for the Peruvian feature, "The Red Prince," the title role to be played by Alfred Vosburgh, opposite Mary Anderson. William Wolbert will direct this Vitagraph feature.

Crane Wilbur, in khaki and wearing a red cross on his arm, gave a splendid reading of Robert Service's selection from the latter's "Rhymes of a Red-Cross Man," at the Maitland Davies Memorial of Sunday night. Special music and lights added to the number.

Tyrone Power and the members of the Marine Company have finished their picture at Santa Cruz Islands. Richard Willis is the author of the picture.

Charles Ray begins a picture this week at Thomas H. Ince's studio, formerly the old Biograph.

Look for Type

Producing-Director Fred J. Balshofer and Harold Lockwood have been trying for the past two weeks to cast the role of "Marcia Van Wyck" in the "Paradise Garden" story and have found it a difficult one. Meanwhile, Mr. Balshofer has taken his company to Arrowhead Springs where part of the story is in the making.

George Melford is directing Sessue Hayakawa in a story written by the latter.

William C. De Mille made one of the season's best trout catches at Bear Lake last week.

Lottie Pickford is recovering from her recent serious illness.

William Russell, together with his entire company of the American Film Studio at Santa Barbara are working this week on board a ship in the San Pedro Harbor. The story was written by C. T. Dazy, and is under Ted Sloman's direction.

It Still Happens

Dressed in the uniform of a Mexican general, Harry Von Meter, playing Ricardo Ruey in "A Man's Man," on a recent very hot and very dry day, between scenes, endeavored to obtain a stein of the brew that refreshes. The bartender refused to serve Mr. Von Meter, stating the law forbade him to sell to anyone wearing a uniform. Not even the explanation that it was a Mexican uniform rented from a costuming concern had any effect on the cruel one's decision, and it was only after the entire company had been called in to verify his statements did Mr. Von Meter receive the desired refreshment.

Thomas H. Ince visited the Lasky Studios one recent day and many photographs were taken of himself and Lasky officials on the latter's lot.

Geraldine Farrar is in the midst of her new production written by Jeannie MacPherson and in odd moments is sitting for Stiles Dickenson, the Lasky portrait artist, who promises some striking poster subjects as a result.

Molly Malone, of the Universal company, eloped to Santa Ana with Forrest Cornett, son of the Rev. W. H. Cornett of Santa Monica, and this culminated the three years' romance.

Crane Wilbur and Juanita Hansen, under Lorimer Johnstone's direction, are bringing the Art Drama's release, "Devil McCare," to a satisfactory close out at the Horsley Studios.

Alfred Gondolphi is obtaining some startling photographic effects, it is said, in Mary McDonald McLaren's first Horsley picture.

"There and Back" is the title of the two-reel comedy, scenes for which Eddie Lyons and Lee Moran made during their week at the Chicago Convention.

Monroe Salisbury has been added to Universal City Stock.

Howard S. Wells is the new purchasing agent at Universal City.

Advice by Del Ruth

Hampton Del Ruth advises those seeking screen honors that the way to best obtain them is to simply act natural, adding the explanation: "Personality is original, and does not imitate."

Marcia Moore, and Molly Malone, playing ingenue leads in respective Universal photoplay companies, narrowly escaped drowning last Sunday at Long Beach where both girls were working.

V.L.S.E. TO RELEASE FOUR FEATURES

"Second Mrs. Tanqueray" Heads Company's August List

V. L. S. E., the distributing medium of Greater Vitagraph product, announces its August list of four features, the first of which, "The Second Mrs. Tanqueray," will be released on Aug. 6. The others on the schedule are "Mary Jane's Pa," "Transgression," and "The Divorcee."

"The Second Mrs. Tanqueray" is adapted from the play by Sir Arthur W. Pinero. Sir George Alexander and Hilda Moore are cast in the leading roles.

"Mary Jane's Pa" is a screen version of Edith Ellis' drama in which Henry E. Dixey was seen some years ago. It is produced by W. P. S. Earle, director of "Within the Law." Marc MacDermott appears in the title role, and others in the cast include Mildred Manning, Eulalie Jensen, Templar Saxe, William Dunn and Cleo Ayres. The picture is released Aug. 13.

"Transgression," which is released Aug. 20, is a tale of modern politics, in which melodramatic interest is highly developed. Earle Williams plays the leading role, and Corinne Griffith is seen in the principal feminine part. Others in the cast are Webster Campbell, Florence Billings and "Mother" Maurice.

"The Divorcee," with Mary Anderson and Alfred Vosburgh in the feature roles, is a satire on the Reno divorce colony. It is scheduled for release on Aug. 27.

EMERSON COMING EAST

Director of Douglas Fairbanks Picture to Engage More Players

With ten thousand feet of the new Douglas Fairbanks Artcraft production, "Come Down to Earth," under his arm, Director John Emerson with Billy Shea, head of the assembling department, departed for New York recently to be gone three weeks. Emerson plans on cutting and titling this Fairbanks production while en route to New York, and therefore decided to take Billy Shay to assist in the cutting.

In order that they have all the facilities of the studio cutting room, arrangements were completed with the Santa Fe Railroad to remodel three connecting drawing rooms and grant the carpenters a free hand in making these rooms practical for John Emerson and his associates.

While in New York, Emerson will interview a number of players for his next Douglas Fairbanks cast, in addition to discussing some big stories with recognized screen authors. On his return trip, he will figure on his next scenario and bring the selected players with him to the Westcoast Fairbanks studio.

CORONA CO. FEATURE

Contract Closed for Production of American Novelist's Works

The Corona Cinema Company, producers of "The Curse of Eve," is making preparations to begin the production of another big state rights feature very shortly.

It is understood that an agreement has been reached between the Corona people and one of America's foremost novelists, which will give this company the exclusive picture rights to all of his works. He will have an active connection with the producers in a capacity that will enable him to assist in the supervision of the filming of his works.

Negotiations are now pending with a well known Eastern feature director for his services covering a period of two years.

HARRY MOREY AND ALICE JOYCE,
In "Richard the Brazen"—Vitagraph.

BRYANT WASHBURN AND HAZEL DALY
In "Skinner's Baby"—Essanay.

THANHOUSER RETAINS NEW ROCHELLE STUDIO

Report That Miss Young Had Taken Over Property Is Incorrect

"The story that the Thanhouser studios have been taken over by the Clara Kimball Young Company is a total mistake and I would like you to give that fact publicity," writes Edwin Thanhouser. "The accurate news in the matter is that Miss Young's company is producing its first picture at our studio, picking our plant for this after an inspection of every large studio in and around New York city.

"I appreciate that no harm was meant by the erroneous item, which clearly came from the pen of someone uninformed as to the size and facilities of our place at New Rochelle. Not only is it housing Miss Young's company but our own under Director Ernest Warde, and we are considering letting some independent producers of large features partake of our facilities, too.

"The Thanhouser studios rank among the largest glass studios of the country and they have not been taken over by any single producing company, but indeed are negotiating now to house several."

CLIFF SMITH SIGNS

Cliff Smith, who was William Hart's co-director during the past two years has been responsible for much of Hart's success, has just signed a new contract with Triangle for a term of two year and will start immediately on a new series of Western productions starring Roy Stewart.

NOTES OF THE TRADE

"Danny" Hogan, property master at the Metro studios, three West Sixty-first Street, New York, is the father of a "Patriotic Boy," born on Draft Day, July 20, at 11:25 in the morning. He was the only child born on that day at Misericordia Hospital, where the nurses dubbed him "the little soldier." They put a ribbon on his arm on which was written "Hogan Patriotic Boy."

M. Philip Hansen, who heads the syndicate which was responsible for "Loreiei of the Sea," in which Tyrone Power was starred, is negotiating for a big novel and a well-known star, the names of both of which will shortly be announced. Henry Otto is assembling "Loreiei" which will be released in the near future. Among other clever people appearing in Richard Willis's story were Tyrone Power, Frances Burnham, Jay Belasco, Gypsy Abbott and John Oaker.

Charles Ray will start work once again this week. A capital story has been selected by Thomas H. Ince, under whose supervision all of the Ray features will be made. Victor Schertzinger will continue to direct and the young star will have his usual capable support.

George Peters, formerly with Metro and the World Film Corporation, is now cameraman for "Fatty" Arbuckle. He is filming "His Wedding Night," newest of the Paramount-Arbuckle two-reelers and reported to be one of "Fatty's" funniest.

The past week has been a very busy one for Thomas H. Ince and William S. Hart, who accompanied Ince into the Artcraft fold. The name of the first Ince-Hart-Artcraft picture is not yet announced, but it is said to be a story of an entirely different type from anything in which Hart has recently appeared. C. Gardner Sullivan, who has provided the gun-fighting star with so many of his best known vehicles, is the author of the piece.

COMPANY AND STAR REACH AGREEMENT

Goldwyn and Mabel Normand Sign Peace Terms—Actress to Begin Work at Fort Lee

Mabel Normand, the screen comedienne, and Goldwyn Pictures Corporation have resumed friendly business relations, and she will begin work in the Fort Lee studios within a week.

Miss Normand signed a contract with Goldwyn last Fall and came East in May to fulfil her engagement. Temporary differences delayed the beginning of her work, but during the intervening time the plans for her appearance were not disturbed. A great amount of literary material has been purchased and the Goldwyn scenario department has prepared her first two pictures. Everything that can be done for Miss Normand will be done, it is stated, and she will share in all publicity and promotion campaigns devised.

An announcement from the Goldwyn office states that Miss Normand will appear in even more distinctive comedies than she has in the past. The director and staff who are to make Miss Normand's first picture will shortly be named.

VIMY RIDGE HEROES FILMED

"Hell's Belles," a Review of 48th Highlanders, a Mutual News Special

"Hell's Belles," a new Mutual special for immediate release which shows a twenty minute review of the dress parade and evolutions of the Forty-eighth Highlanders, crack Canadian regiment that fought at Vimy Ridge, constitutes one of the principal picture news features of recent issue. The famous regiment appeared in Grant Park, Chicago, Monday morning and the Mutual's five hundred foot picture was screened the same evening.

The picture shows Colonel J. S. Dennis and his staff receiving American army and navy officials and prominent Chicagoans, the salute to the United States Naval reserves, arriving to act as escort, the flag of the Seventy-first New York regiment, being carried across the continent by the visitors; the march of the Forty-eighth down Michigan Boulevard escorted by mounted police and naval reserves, and close-ups of the principal officers, Lieut. Col. Dennis, Lieut. Col. C. W. Darling, Lieut. Aleck Sinclair, and other interesting personages.

Chicago bookings on the picture were heavy, and immediate orders for bookings began pouring in from Toronto and all parts of Canada, as well as from many cities of the United States.

FINISH NEW CLARK FILM

Paramount to Release Mrs. Rinehart's "Bab's Burglar" in September

Mary Roberts Rinehart's photoplay, "Bab's Burglar," in which Marguerite Clark portrays the character of a seventeen-year-old school girl, has been completed and is now being made ready for release by Paramount some time in September.

Mrs. Rinehart makes her debut as a picturepiay author with "Bab's Burglar," and she has given to fiction a new character in the little sub-debutante, Barbara Archibald, youngest daughter of a wealthy family, whose greatest misfortune is that she is "too juvenile for words." She has not yet finished boarding school and has not been introduced to society as a debutante. These two trials in her life are to her the most important, seconded only by her difficulties in the matter of "love and romance." The picture was screened under the direction of J. Searle Dawley, and the cast includes Frank Losee, Helen Greene, Leone Morgan, Richard Barthelmess and William Hinckley.

SHOWS VIEWS OF TROOPS

Remarkable pictures of the Fourth of July celebration in Paris in which the American troops participated were shown in a recent number of the Hearst-Pathe News. These pictures show the arrival of the "Sammies" in Paris and their march through crowded streets to the Court of Honor before the tomb of Napoleon. There are also interesting scenes of General Pershing escorted by President Poincare and Marshal Joffre reviewing the procession at the Invalides, also some showing the placing by the Americans of a wreath upon the tomb of Lafayette.

NEW HOUSE IN SALAMANCA, N. Y.

SALAMANCA, N. Y. (*Special*).—M. E. Robbins has leased the Palm Theater from Johnson Brothers and closed the same for a week, while two new Simplex projection machines are being installed. Other alterations are to be made. The new management has selected pictures from most of the big producing companies, including the Paramount, Goldwyn, Pathe, Bluebird, Metro, Fox, Greater Vitagraph, Mutual-Universal and K. E. S. E. The program will be as high class as the market affords, and nothing that has not passed the National Board of Review will be shown. The new house will be called the Strand.

T. H. NORMILE.

Herbert Brenon in the FALL of the ROMANOFFS with ILIODOR (former confidant of Rasputin, Czar and Czarina)

reveals the true story of Rasputin, real ruler of Russia, and most astounding adventurer of modern times; shows this false prophet rising from peasant filth to the silken splendors of Petrograd, where he makes Grand Dukes and money masters his servants and the Czar himself his humble follower; depicts his discovery of the Mad Monk Iliodor, an educated man he endeavored to enslave; portrays Iliodor's imprisonment and escape, and graphically pictures Rasputin's bloody ascent to supreme power, the great conspiracy ending in his sensational death, and the dawn of the Revolution in which was born the Free Russia of today.

Produced by special arrangement with Herbert Brenon Film Corporation.

Address All Communications: ILIODOR PICTURE CORPORATION 740 Seventh Avenue

FAIRBANKS FINISHES FILM

Between Productions Artcraft Star Will Hunt Mountain Lions in Wyoming

Douglas Fairbanks has left California for a vacation trip to Wyoming, where he will hunt mountain lions. The outing follows the completion of "Down to Earth," the Fairbanks-Artcraft release of Aug. 12. The picture had hardly found its way to the developing room when Douglas caught a train for the northeast. With him were his camera man, Victor Fleming, Bull Montana, the actor-wrestler, and a wealthy easterner named Henry Mosler who is taking a pleasure trip through the west, and was glad to include lions in his itinerary. Three hunting dogs also went along.

Fairbanks has hunted many kinds of game, but this is his first trip after mountain lions. While the Artcraft star is absent from the studio, Anita Loos and Joseph Henaberry, under the supervision of John Emerson, are busy on the next Fairbanks scenario—selecting the cast, ordering the settings, and getting other details in readiness.

TO RELEASE "THE VARMINT"

Pickford-Huff Production Is Second Paramount Film Under New Policy

Jack Pickford and Louise Huff's first bow as stars in the Paramount's new "Star Series" selective booking policy will be inaugurated August 5 in an adaptation of Owen Johnson's 'Lawrenceville story, "The Varmint." In its depiction of school life, "The Varmint" has become one of the most popular romances of all youthful life. The adaptation for the screen was made by Gardner Hunting who, it is said, has retained the fine spirit of boylshness that made the appeal of the book. Jack Pickford will portray James Humperdink Stover, called "Dink" for short, and known as the "Varmint" because of his pestiferous "freshness."

Theodore Roberts will appear as the Roman and Louise Huff will be seen as his daughter. The school-boy parts were selected with especial care, and the scenes were taken in a well known preparatory school.

POPULAR IN NORTHWEST

Standard Film Officials Receive Praise for Art Dramas Program

The Standard Film Corporation, which distributes the Art Dramas program for several Northwestern states, sends in several letters of praise which have been received from exhibitors using the program. From the Nicollet Theater, Minneapolis, Minn., which is under the management of J. H. Bergstrom, Jr., comes the following unsolicited tribute:

"I am more than surprised at your program. It is much better than I had expected. I have run two of your pictures and they have certainly given excellent satisfaction. Keep up the good work."

Another Minneapolis house, the Bijou, which is owned by S. Vandersluis, sends in this letter: "I gave your feature, 'Pride and the Devil,' starring Alma Hanlon, the once over at the New Astor Theater last Friday. I was very much pleased with the production. The story is convincing, the cast first class, and the photography excellent. If the rest of the Art Dramas pictures are of the same calibre, I want to book them all for my big feature days at the Bijou."

According to C. W. Stambaugh, manager of the Minneapolis office of the Standard Film Corporation, these are only two of dozens of complimentary letters which are received in his and the other offices almost daily. The fact that exhibitors are pleased with the program has been an aid in getting new business, and in spite of unsettled conditions, things are better for the program in the Northwest than ever before, according to the manager.

GAMBOL AND CLAMBAKE

The Oh, Oh, Gambol and clambake, attended at Santa Monica, recently, by a hundred scenario writers, press agents, newspaper scribes and actors, was characterized by many events of singular importance, not the least of which was the throwing of Bull Montana, the nationally famous wrestler, in the record time of eleven minutes, accomplished by six well-known press agents of the local film colony. The gathering was brought about by Messrs. Geraghty, Zeidman and Dowling; chaperoned by Mabel Condon of the Dramatic Mirror, Mrs. Tom Geraghty and Florence Lawrence of the Los Angeles *Examiner*; entertained by Bull Montana, Walter MacNamara and others—and, in the words of the Santa Monica correspondents to the Los Angeles dailies, "a good time was had by all."

BILLIE BURKE IN NEW PICTURE

Burgess Makes Debut as Photoplaywright in Actress's First Paramount Production

Gelett Burgess, author and humorist, will shortly make his debut as a photoplay writer. He is the author of "The Mysterious Miss Terry," in which Billie Burke will make her first appearance as a Paramount star. The picture has been completed and will be Miss Burke's first release August 19, under the new Paramount star series booking.

Miss Burke plays the role of Mavis Terry, whose exact identity is as unknown to the other persons of the play as it is to the audience. She becomes a clerk in a hardware store and is involved in robbery of the store with serious consequences. How she clears herself of suspicion, how she weeds out her true love from among her humble suitors at her boarding house, how the mystery of her presence affects the poor of the neighborhood, and how finally she finds her real happiness, form the basis of a delightful and charming romance.

J. Searle Dawley was the director of the picture, and Thomas Meighan appears in the leading masculine role.

QUICK BOOKINGS

"Skinner's Bubble" is in Immediate Demand When Released by K.E.S.E.

As evidence that the Essanay "Skinner" features, presenting Bryant Washburn, supported by Hazel Daly, released through Kleine-Edison-Selig-Essanay, are sought by exhibitors, it is interesting to cite that "Skinner's Baby," successor to "Skinner's Dress Suit" and "Skiner's Bubble," was contracted for by the Rialto Theater, New York; the B. S. Moss circuit, and the Marcus Loew circuit, within five hours after the first print had been received by Manager Raynor of the Kleine-Edison-Selig-Essanay New York branch office. This is a record that K. E. S. E. may refer to with pardonable pride.

TO GIVE "WAR" LUNCHEON

Bluebird Company Gets 1,000,000 Signatures to "Letter of Cheer" to Pershing

Bluebird Photoplays, Inc., will give a "war" luncheon at the Hotel Astor, Thursday, Aug. 2, to United States Senators, Governors of States and Mayors of Cities to afford them an opportunity to inspect the album containing their signatures, to the "Letter of Cheer" to General Pershing. Other guests will be New York newspapermen, New York correspondents of out-of-town newspapers, and members of the motion picture trade press.

A million signatures are being gathered for the tribute to the American General who is now in France. The letter, which was planned by the Bluebird Company, is said to have no counterpart in the history of this country.

Exhibitors in every city, it is said, are displaying the "Letter of Cheer" in their lobbies and asking their patrons to follow the precedent set by noted men in public life and sign the tribute of love and affection to our soldier boys in France.

FILM SHOWN FOR RED CROSS

Lewis J. Selznick donated the first public showing of his first Constance Talmadge picture, "The Lesson," given at the Hotel Nassau, Long Beach, July 29, to the Long Beach Branch of the American Red Cross. The occasion was a benefit entertainment given by the branch to raise funds for the establishment of a hospital for convalescent soldiers and sailors of the U. S. Army. Long Beach is very much of a film colony during the summer months, and the project, consequently, will be financed almost entirely with picture dollars.

PRAISE FOR SCOUT FILM

"Scouting," the official organ of the Boy Scouts of America, is displaying great interest in the photoplay, "Knights of the Square Table," produced at the Thomas A. Edison studios as a conquest picture released by George Kleine. "Scouting" in its issue of July 15 has this to say:

"A genuine Boy Scout moving picture play, 'Knights of the Square Table,' has been announced by Thomas A. Edison, Inc. It is an honest-to-goodness film representation of Boy Scout life for several reasons. National Field Scout Commissioner James A. Wilder wrote the play from which the scenario was made, and he himself takes the part of the scoutmaster. The scout troop exhibited is composed of boys employed at National Headquarters. In the set-up of camp, they show how admirably Mr. Wilder's Pine Tree Patrol System works."

FOR STRAND SHOWING

"The Slacker," a patriotic photodrama written and directed by William Christy Cabanne, and produced by the Metro Pictures Corporation, will be presented at the Strand Theater during the week of Aug. 5. Emily Stevens is in the stellar role, supported by a cast of rare balance and excellence.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
At First Sight, Mae Murray, July 2.
The Love that Lives, Pauline Frederick, July 9.
The Long Trail, Lou-Tellegen, July 23.
The Amazons, Marguerite Clark, Aug. 6.
The Mysterious Miss Terry, Billie Burke, Aug. 19.

LASKY
Forbidden Paths, Vivian Martin and Sessue Hayakawa, July 12.
What Money Can't Buy, Pickford, Louise Huff, July 16.
The Squaw Man's Son, Wallace Reid, Anita King, July 26.
The Crystal Gazer, Fannie Ward, July 30.
The Varmint, Jack Pickford and Louise Huff, Aug. 5.
Hashimura Togo, Sessue Hayakawa, Aug. 19.

MOROSCO
Big Timber, Kathlyn Williams and Wallace Reid, July 6.
Cook of Canyon Camp, Morosco, George Beban, July 19.

PALLAS
Heir of the Ages, House Peters, June 21.
A Kiss for Susie, Vivian Martin, Aug. 2.
The Law of the Land, Mme. Petrova, Aug. 12.

ARTCRAFT

The Little American, Mary Pickford, July 2.
Seven Keys to Baldpate, Geo. M. Cohan, Aug. 12.

GREATER VITAGRAPH

Caste, Percy Hyland, Sir John Hare, July 2.
The Message of the Mouse, Anita Stewart, July 9.
The Stolen Treaty, Earle Williams, Corinne Griffith, July 16.
Richard, the Brasen, Alice Joyce, Harry Morey, July 23.
By Right of Possession, Mary Anderson, Antonio Moreno, July 30.
The First Mrs. Tanqueray, Sir George Alexander, Hilda Moore, Aug. 6.
Mary Jane's Pa, Marc MacDermott, Mildred Manning, Aug. 13.
Transgression, Earle Williams, Corinne Griffith, Aug. 20.

PATHE GOLD ROOSTER

THANHOUSER
It Happened to Adele, Gladys Leslie, Wayne Arey, July 15.

LASALIDA
Captain Kidde, Baby Marie Osborne, Aug. 5.

ASTRA
The Last of the Carnabys, Gladys Hulette, July 22.
The Cigarette Girl, Gladys Hulette, July 8.
The On-the-Square Girl, Mollie King, July 29.
The Streets of Illusion, Gladys Hulette, Aug. 12.

BLUEBIRD

The Rescue, Dorothy Phillips, July 23.
The Little Terror, Violet Mersereau, July 30.
The Clean Up, Franklin Farnum, Brownie Vernon, Aug. 6.
The Show Down, Myrtle Gonzales, George Hernandes, Aug. 13.
Mr. Opp, Neva Gerber, Arthur Hoyt, Aug. 20.

BRADY-WORLD

The Beloved Adventurer, Kitty Gordon, July 16.
The Self-Made Widow, Alice Brady, July 23.
The Iron Ring, Arthur Ashley, July 30.
Youth, Carlyle Blackwell, June Elvidge, July 30.
The Iron Ring, Gerda Holmes, Edward Langford, Aug. 6.
Souls Adrift, Ethel Clayton, Aug. 13.

TRIANGLE

The Flame of the Yukon, Dorothy Dalton, July 1.
Hater of Men, Bessie Barriscale, July 7.
A Stranger Transgressor, Louise Glaum, July 8.
Time Locks and Diamonds, William Desmond, July 8.
A Successful Failure, Jack Devereaux, Winifred Allen, July 15.
The Mother Instinct, Enid Bennett, July 15.
Sudden Jim, Charles Ray, July 22.
In Slumberland, Thelma Salter, Georgia Stone, July 22.
The Food Gamblers, Wilfred Lucas, Elda Miller, July 29.
The Sawdust Ring, Bessie Love, July 29.

K. E. S. E.

EDISON
The Ghost of Old Morro, Mabel Trunnelle, Robert Conness, June 25.
One Touch of Nature, John Drew Bennett, July 30.

CONQUEST
No. 1 Feature—Chris and the Wonderful Lamp, July 14.
No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick, July 28.
No. 4 Feature—The Halfback, Aug. 4.

ESSANAY
The Man Who Was Afraid, Bryan Washburn, July 2.
Range Boss, Jack Gardner, July 16.
The Golden Idiot, July 23.
Skinner's Baby, Bryant Washburn, Aug. 6.

SELIG-HOYT COMEDIES

A Bag Baby, July 9.
A Runaway Colt, July 23.
A Dog in the Manger, Aug. 6.

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.
YORKE
The Hidden Spring, Harold Lockwood, July 16.
METRO PICTURES CORP.
The Trail of the Shadow, Emmy Wehlen, July 2.
The Will o' the Wisp, Mabel Taliaferro, July 9.
Miss Robinson Crusoe, Emmy Wehlen, July 30.

MUTUAL

The Road Between, June 28.
The Masked Heart, William Russell, July 2.
Mary Moreland, Marjorie Rambeau, July 9.
Betty Be-Good, Jackie Saunders, July 16.
Mellens of the Hills, Mary Miles Minter, July 23.
Pride and the Man, William Russell, July 30.

BUTTERFLY

The Reed Case, Allen Holubar and Louise Lovely, July 9.
High Speed, Jack Mulhall, Frittie Ridgeway, July 16.
The Double Standard, Roy Stewart, Joseph Girard, July 23.
A Wife on Trial, Mignon Anderson, July 30.
Follow the Girl, Ruth Stonehouse, Aug. 6.

ART DRAMAS, INC.

APOLLO
Behind the Mask, Aug. 13.
VAN DYKE
Miss Deception, July 9.
U. S. AMUSEMENT CORP.
The Peddler, July 2.
ERROGRAPH
The Milestone, July 23.

FOX

The Innocent Sinner, Miriam Cooper July 8.
Two Little Imps, Jane and Katherine Lee, 15.
To Honor and Obey, Gladys Brockwell, July 15.
The Kid Is Clever, George Walsh, July 22.

SELZNICK

The Easiest Way, Clara Kimball Young, April 30.
The Law of Compensation, Norma Talmadge, April.
Peggy, Norma Talmadge, May.
The Silent Master, Robert Warwick, April.
A Modern Othello, Robert Warwick, May.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

H. J. BROCK

NEW YORK
The Maximan.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle, Benj. Chapin.

CORONA

Curse of Eve.

FRIEDMAN

A Mormon Maid, Mae Murray.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sheriff.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George LeGuere.
Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis. Purchased by F. G. Hall, New Jersey.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELZNICK

The Barrier.

SHERMAN ELLIOTT

The Orisis.
The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry De More, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Bell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HARRIS & WILK, INC.

The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
The Fatal Ring (4th), The Warning on the Ring, Pearl White, Earl Foxe, July 29.
The Neglected Wife (12th), Embittered Love, Ruth Roland, July 29.

NO CHANGE IN V.L.S.E. RENTAL POLICY

Company to Distribute Same as Before—Exhibitors Watch Star Salary Question

Walter W. Irwin, general manager of V. L. S. E., has notified the exhibitors of the United States and Canada that there will be no change in the rental policy of the distributing company. The statement by Mr. Irwin was inspired by numerous inquiries from exhibitors as to what they might expect in the future.

"While at the Chicago convention I met numerous exhibitors from all parts of the country," said Nat. S. Stronge, publicity director for V. L. S. E. "I have reported to General Manager Irwin that every one with whom I talked had a good word to say regarding Vitagraph products and spoke in an appreciative manner of the way in which the V. L. S. E. branch exchanges throughout the country are handling them.

"One item the exhibitors are watching very closely is the star salary question. In discussing this question one prominent Minnesota exhibitor diagnosed the question from the standpoint of the exhibitor. He had just called attention to the fact that one company recently had signed a contract with a male motion picture star at a salary of $10,000 a week. According to his figures this salary meant that a five-reel feature in which this particular actor is the star would cost not less than $120,000 to produce. This figure he based on a production time of six weeks, making the salary of the star during that period, $60,000. He allowed a similar amount for supporting cast, direction and incidental expenses. On top of this cost he asserted must be added the cost of prints and distribution.

"'Right at this point,'" this Minnesota exhibitor continued, "'the exhibitor is affected. We know that there is not a producing company able to spend $120,000 on a five-reel program feature and rent that feature to the exhibitors of the country at an equitable price. By an equitable price I mean a price at which the exhibitor can make money.

"'Several of the larger producing companies appear to be working on the assumption that the exhibiting end of the business can stand a greater tax in film rentals. My prediction is that they have not made a thorough investigation of the purchasing power of the business. These companies cannot double the price of their film rentals and expect to retain their exhibiting patronage. The exhibitor of to-day is rapidly becoming a business man to whom cost problems no longer are an enigma.'"

BIG DEMAND FOR "THE LONE WOLF"

Pre-release Showings of Herbert Brenon Picture Are to Be Given

Herbert Brenon's latest production, "The Lone Wolf," has now beaten the run of his previous success, "War Brides," at the Broadway Theater. The picturisation of the Louis Joseph Vance story is undoubtedly destined to run all summer at the Broadway.

The Selznick offices report a big advance demand for "The Lone Wolf" throughout the country. The ten prerelease showings in the principal cities of the United States will take place early in August and will undoubtedly be followed by a great rush of regular bookings when the picture becomes available for regular release.

CONNELLY SERIES READY

First of Ten One-Reel Subjects to Be Released Aug. 6

V. L. S. E., distributing organization for Vitagraph, announces the inauguration of the new Bobby Connelly series of boy features, starring the child actor of the Vitagraph plant. The series will contain ten one-reel subjects, each a story complete in itself. Eight of the pictures have been completed, the first five having been directed by Wesley H. Ruggles and the last three by Charles M. Seay. The latter will complete the series.

"Bobby, Boy Scout," is the title of the first production, which is scheduled for release Aug. 6. Bobby Connelly is supported in this picture by a strong company of juvenile actors, the chief of these being little three-year-old Aida Horton and Bobby's sister, Helen Connelly. Mabel Ballin and Bill Shea also appear in prominent parts.

NEW BIG V COMEDIES

Vitagraph to Present Lawrence Semon in "Boasts and Boldness"

On Aug. 6, Greater Vitagraph will release "Boasts and Boldness," the first of its new series of rollicking Big V Comedies. These comedies of the slap-stick variety, are produced under the direction of Lawrence Semon, who plays the leading male role. Mr. Semon also collaborated with Graham Baker in writing the scripts. In the supporting cast are Joe Simberg, Earl Montgomery, Joe Basil and Ed. Dunn.

DUNCAN BEGINS WORK

Vitagraph Director to Prepare "Dead Shot Baker" for the Screen

William Duncan, who directed and played the lead in "The Fighting Trail," Vitagraph's forthcoming fifteen-episode serial, has returned to the Hollywood studio after ten days' vacation. He is now starting work on a five-reel Blue Ribbon feature, "Dead Shot Baker," an adaptation of one of the Wolfville stories of Alfred Henry Lewis.

BLACHE WRITES PLAY

"Think It Over" Will Be Released on Art Dramas Program

"Think It Over" is the new U. S. Amusement Corporation-Art Drama in which Catherine Calvert and Richard Tucker are starred. Herbert Blache, president of the company, wrote and directed the production himself. Around the two stars he gathered a notable cast which includes A. Lloyd Luck, Auguste Burmester, and Eugene Borden.

In "Think It Over" the principal complications are brought about by the unconventionality of the heroine, who keeps her friends and associates in constant surprise as to her actions and thoughts. The production is scheduled to follow "Eye of Envy" on Art Dramas Program.

"SKINNER'S BABY" AT RIALTO

S. F. Rothapfel, manager of the Rialto Theater, has obtained "Skinner's Baby," another of the Essanay "Skinner" features presenting Bryant Washburn supported by Hazel Daly as this week's attraction. The production is released through K. E. S. E.

The story revolves around a young husband who has yearned for a baby, and when his wife finally confided the "great secret" to him, he began making preparations. Like most prospective daddies, he prepared for a boy, but alas, when the baby came it was a girl. Then Skinner suddenly discovered that it was a girl that he and his wife wanted all the time, and that a boy would probably have been too noisy and obstreperous anyhow.

THEIR WEDDING ANNIVERSARY

Mr. and Mrs. Sidney Drew, co-stars and creators of the Metro-Drew comedies of domestic life, celebrated their third wedding anniversary, July 25, by writing another Drew comedy. The great sheaf of manuscripts they had taken with them to the convention of the Motion Pictures Exhibitors' League of America at Chicago failed to produce a genuine Drew comedy, so they decided to write one themselves.

SUIT OVER HART HEARD IN COURT

Judge Manton Reserves Decision in Triangle-Artcraft Litigation

The arguments in the suit which the Triangle Film Corporation has brought against the Artcraft Film Corporation were reviewed by Judge Martin T. Manton in the Federal District Court on July 26. The former concern seeks for an injunction to restrain Artcraft from hindering William S. Hart in his screen acting for the Triangle Corporation, and also to prevent Thomas H. Ince from making or distributing any pictures in which Hart appears.

That portion of Hart's Triangle contract which is under dispute is as follows: "This contract is made upon the condition and with the understanding that the employee will be supervised in his acting and work hereunder by Thomas H. Ince, the present managing producer of the Triangle studios at Culver City, Cal."

Following the presentation of arguments by each of the litigants, the Triangle Corporation asked for an adjournment because of the new affidavits submitted, and Judge Manton ended by reserving decision on the application.

The Triangle Corporation claims that Hart's contract was not annulled when Ince quit and went over to Artcraft, and the latter concern holds that the clause in the contract is ground for Hart's leaving to become associated with another concern.

HULETTE PLAY PROMISES WELL

"The Streets of Illusion" Offers Story of Romance and Sentiment

A boarding house is not commonly supposed to be a fertile ground for the finer qualities of mankind or for romance, yet in the Pathe-Gold Rooster play "The Streets of Illusion," to be released on Aug 12, there is romance and human interest aplenty. Gladys Hulette is the star and Director William Parke has surrounded her with a cast of unusual merit. J. H. Gilmour, William Parke, Jr., Richard Bartheimess, Warren Cooke, Doris Grey, Katherine Adams, little Gerald Badgley, William F. Burt, Logan Caul, William Yearance, William Marion and William Dudley are some of the names that not only make a cast of unusual size but one of noteworthy merit as well. The picture was produced by Astra.

Miss Hulette plays the part of "Beam," a young girl whose family has seen better days, and upon whom devolves the duty that should have been her brother's, of finding ways and means for the family support. Her father, an old veteran of the United States army, is blind. Her brother has a yellow streak and cannot be depended upon, so upon her rests the task of keeping the family clothed, fed and housed. She does it by turning their home into a boarding house.

"The Streets of Illusion" is said to be one of the very best of the Hulette plays, and by reason of its clean atmosphere and charming sentiment is worthy of being placed upon the programs of houses that cater to the better class of patronage.

TRIANGLE STARTS REISSUES

Hart and Fairbanks Plays Will Be on Market Again

On Sept. 1, the Triangle Distributing Corporation will commence reissuing its series of Triangle pictures starring Douglas Fairbanks and William S. Hart. The first will be a Fairbanks feature, the title of which will be announced within the near future. This will be followed by a Hart subject, to be released about Sept. 15.

"We are reissuing these plays in response to the insistent demands of our exhibitors," is the statement issued by Triangle's New York office. "They will not be marketed on the 'open booking plan,' but in a series. Incidentally, the rental price will not be of the 'open booking' scale but so moderate that every exhibitor in every city, town and village can avail himself of the opportunity to reap profits on the stars whom he has helped to make."

PLAN RED CROSS BENEFIT

Stars and players of the American Film Company, Inc., are planning a Red Cross theatrical benefit which will be staged in the Potter Theater, Santa Barbara, the first week in August. The headliners will be Mary Miles Minter, Gail Kane, Juliette Day and William Russell, each of whom is rehearsing a specialty. Harvey Clarke, a character actor, has written a comedy sketch, and Spottiswoode Aitkin promises a talented bit.

NEW MUTUAL MANAGER

H. J. Smith, of the sales force of the Minneapolis branch of the Mutual Film Corporation, has been appointed manager of the sub-branch at Fargo, N. D., vice F. B. Thompson, who tendered his resignation, effective Saturday, July 14.

GAIL KANE HEADS MUTUAL LIST

"Souls in Pawn" to Be Released Week of Aug. 6—Other Features

"Souls in Pawn," Gail Kane's fourth Mutual-American production, tops the list of Mutual releases for the week of Aug. 6. The photoplay deals with international intrigue, laid in the days which immediately preceded the great European war and in the first months of the world conflict.

Miss Kane appears in the role of a French woman of high caste and wealth who, to avenge the murder of her husband, sells her soul to an allen spy-in-chief, falls in love with the buyer and gets into deep complications when hostilities break out. In the last acts of the picture she appears as a Red Cross nurse.

Henry King directed the new production. He was responsible for Miss Kane's successful play, "The Upper Crust." Included in the cast are Robert Klein, Douglas MacLean, Ruth Everdale, Edward Peil, and Ashton Dearholt.

There are two comedies on the Mutual schedule for the week, "Jerry on the Railroad," a one-reel Cub, released Aug. 9, and "Pigs and Pearls," a one-reel La Salle, released Aug. 7. There is a heavy demand for one-reel comedies and both the Cub and La Salle brands have proved popular with the exhibitors. George Ovey is the comedian of the one-reelers. M. De La Parelle is directing La Salle comedies.

Reel Life, Mutual's weekly film magazine, enters a new field in its release of Aug. 9. It shows undersea pictures. E. B. Gray, celebrated photographer, was commissioned to get sub-sea pictures for *Reel Life*, and selected the sea gardens near Miami, Fla. The same issue of *Reel Life* shows a colored baptizing in Old Virginia; R. E. Madsen, the Nebraska boy giant, shows how the human heart generates electricity and covers a variety of other subjects, including animated cartoons from *Life*.

Mutual Tours Around the World, released Aug. 7, covers a trip down the Senegal River in French West Africa; Bruges, an old city of Belgium, and a trip through the fishing villages of France. Mutual Weekly No. 126, the one-reel topical film carrying current events up to the hour of release, reaches the screen Aug. 8.

ARRANGE COLOR BALANCE

Goldwyn Art Staff Harmonizes Light and Shade as New Step in Refining Film Drama

Enterprising motion picture theaters have established what they call light rehearsals in which colored lights that convey the mood of any given episode in a picture are used. Colored and often tinted film is introduced in sunset, moon and fire scenes. The newest step in refining film drama has been accomplished by the art direction corps of Goldwyn Pictures and the term used for it in shop talk is "balance of light and shade."

The members of the Goldwyn art staff do not merely see that the furnishings shall be in harmony with the personality that dominates the scene, but they also arrange for a costuming of the players that will carry out the artistic color balance.

In "Baby Mine" after the scenario had been studied and the scenery was being executed there was a conference among Miss Kennedy, Mr. Ballin and John Stewart Robertson, who assisted in the direction of the photoplay. The number of costumes Miss Kennedy would need were noted and the color, style and texture of these were selected with the idea of sustaining the mood of the farce and preserving the balance of light and shade. The result is a picture in which the mood or spirit of the action is emphasized and driven home by a number of details.

FERGUSON COMPANY BACK

Picturesque Florida Scenes Taken for Picture, "Barbary Sheep"

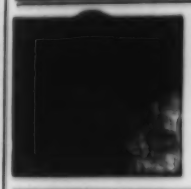
The Artcraft Company which has been in the south, making tropical exteriors for the Elsie Ferguson's first picture, "Barbary Sheep," returned a few days ago to the studio at Fort Lee. Director Maurice Tourneur reports that the sojourn in Florida has resulted in many beautiful and picturesque scenes. During the absence of the company, a reproduction of an Algerian street has been constructed at Fort Lee, for the making of certain scenes in the play. The cost of the street is stated to have been between $50,000 and $60,000.

BIG AUTO RACE FILMED

Contest Between De Palma and Oldfield Utilized in New Jaxon Comedy

Journeying to the scene of the big automobile race between Ralph DePalma and Barney Oldfield on July 20, the cameramen engaged on the Jaxon Comedies production obtained some splendid scenes for one of the forthcoming Jaxon comedies. This is probably the first time a big race of speed stars like this has been directly utilized to aid a comedy production. The scenes secured will be inserted in a Jaxon comedy appearing in the third series starting about September 15.

CRANE WILBUR
Making "DEVIL McCARE" Fourth Art Dramas Release
HORSLEY STUDIO LOS ANGELES, CAL.



William S. Hart
INCE-TRIANGLE
CULVER CITY, CALIFORNIA

Van Dyke Brooke
All communications, Green Room Club, 139 W. 47th St.

HENRY KING
DIRECTING—GAIL KANE
AMERICAN FILM MFG. CO. SANTA BARBARA, CALIF.

Emmett Campbell Hall
Photoplaywright
GOLDWYN PICTURES CORPORATION

CHESTER BARNETT
IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED

BESSIE LEARN
CURRENT RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

GAIL KANE
American Film Co. Santa Barbara, Cal.

BURTON KING
DIRECTING
METRO PICTURES

SCREENERS' "FIRST REEL"

Following the example of the Lambs with their Gambols, and the Friars with their Frolics, the Screen Club presented on July 29 at the Casino Theater their "First Reel." The program consisted of twenty-six vaudeville acts, most of the performers being members of the club. Raymond Hitchcock acted as announcer and more or less of an usher. An audience that completely filled the theater netted the club $5,000, which is to go toward a $500,000 fund to build a new clubhouse.

F.I.L.M CLUB OUTING

On Saturday, Aug. 18, the first annual outing of the F. I. L. M. Club will be held at the Ben Hur Hotel, City Island, New York.

The members of the F. I. L. M. Club have been working on the project for two months and an elaborate program of sports has been arranged, among them being athletic contests between the managers of the different exchanges and prominent exhibitors and a ball game between teams made up of exhibitors and the branch managers. This program will be followed by an old-fashioned shore dinner, and cabaret and dancing in the evening.

The committee announces that everyone is invited and that tickets may be had from any of the film exchanges holding membership in the Club.

NILES WELCH
FEATURED
Direction JOHN W. NOBLE
Address Hotel Somerset, 130 West 47th St., N. Y.
Current Release—"One of Many." (Metro.)

William H. Claire
MOTION PICTURE LEADS
Address GREEN ROOM CLUB, N. Y.

ADELE LANE
Address care DRAMATIC MIRROR

Edward Jose

PRO AND CON

Exists whenever there are two ways open to the Exhibitor.

THE DRAMATIC MIRROR

Of the Stage and Motion Pictures

is consistently throwing open its columns to every viewpoint of the exhibitor and that means also to you, Mr. Reader.

You cannot afford to miss the real news we carry weekly in our columns, or to neglect writing us your views on the business of the day. By this interchange of idea and accomplished result we all develop and become 50% more efficient as a business force.

Read What Some Real Showmen Think About the Open Market:

SCREEN PICTURES FIRST

We do not play any picture except on the Open Market. In fact, we screen every picture before we accept it or show it to our patrons. We are much pleased with this method, as we had no idea so many bad pictures were made and constructed.

American Amusement & Producing Co., New Orleans, La.

SELECTS BOX OFFICE STARS

We believe that the Open Booking policy is the only right one—giving exhibitors the opportunity to choose only such stars as are box office attractions in their own locality.

Howard-Wells Amusement Co., Wilmington, N. C.

REMOTELY LOCATED EXHIBITORS

We prefer the Open Market, although the Program has many features to exhibitors situated outside of states not having exchanges.

Lyric Theatre, Duluth, Minn.

PREVENTS OBJECTIONABLE BOOKINGS

The Open Market is our preference, because it tends to make both the Producer and the Exhibitor more reliable and removes the necessity of booking pictures objectionable to the Program.

Southern Motion Picture Corp., Petersburg, Va.

90% EXHIBITORS NOT SHOWMEN

The Program system of booking will be found immeasurably more profitable to the average exhibitor. The reason is obvious; 90% of the exhibitors are not showmen. In consequence the producers judgment is better than the exhibitors.

Belasco Theatre, Quincy, Ill.

50-50 PROGRAM AND OPEN MARKET

We believe the most advantageous way for an exhibitor to run his theatre is for part Program and part Open Bookings, and to operate under either system entirely is not advantageous.

Maine Theatres, Inc., Rockland, Me.

Your ideas on State Rights, Open Market or Program are interesting to your fellow managers, so write us today and help us in our campaign for the best pictures, the biggest receipts and the interchange of trade ideas.

THE DRAMATIC MIRROR CO.,
1493 Broadway, New York City.

DRAMATIC MIRROR:

Enclosed find $1.25 for 6 months' subscription. Begin at once.

Name.....

Address.....

?

DRAMATIC MIRROR:

Enclosed find $2.50 for 12 months' subscription. Begin at once.

Name.....

Address.....

NEWS OF STOCK PLAYS AND PLAYERS

THE ROBINS PLAYERS IN TORONTO, CANADA

This Company Has Been Seen at the Royal Alexander Theater in a Repertory of the Best Plays Released for Stock

Sitting Left to Right: Josie Intropodi, Ethel Intropodi, Virginia Fox Brooks (leads), Helen Travers, Edith Taliaferro and Vivian Laidlow.

Standing, Left to Right: Frank Priestland, Thomas McKnight (stage director), Melton Clodagh, Thomas Jackson (juvenile leads), Tello Webb, Jack Amory (comedian), Edward Robins (leads), Mr. Beury (manager), Earle Brown, J. Maurice Sullivan, Harry Young, Mr. Schneider, Reina Caruthers and Eugene Frazier

BROWN'S PLAYERS IN PASADENA

PASADENA, CAL. (*Special*).—A special Summer season has been opened at the Savoy Theater in Pasadena by Gilmor Brown and his players, following a very successful six weeks' Summer season in Pomona, Cal. The opening bill was "The Girl from the Circus," followed by a number of light comedies and farces especially adapted for Summer entertainment. A new member of the company is Andrew Campbell, formerly with Nat Goodwin. Mr. Campbell has played in Morosco stock companies and appeared in New York revivals of "A Celebrated Case" and "Oliver Twist."

The Savoy Theater has been renovated and furnished with new hangings, etc., in preparation for the Summer season and the regular Winter season, which will open in October.

For the benefit of the Red Star society an outdoor program was given the evening of July 27 on the famous old "Lucky" Baldwin place at Santa Anita near Pasadena. The first production was "Tell It to Ella," a one-act musical comedy with music by Robert G. Kinsman and book by Percy Hampton. The opera will be produced by a large cast under the direction of Miss Josephine Dillon and Mr. Kinsman with the Seventh Regiment band from the near-by militia camp assisting. Miss Norma Gould and her assistants will give a program of dances in addition.

The Pasadena center of the Drama League of America is announcing the rules for its second play contest to close February 1, 1918, and to be open to members of the Pasadena center for one-act or longer plays. Last year's contest was won by Mrs. Walton Wood with her one-act play, "The Scapegoat."

MARJORIE C. DRISCOLL.

PLEASING ELMIRA FOLKS

ELMIRA, N. Y. (*Special*).—"The Blue Paradise," as offered by the Rorick's Opera company at Rorick's, July 23-27, proved the most artistic production of the opera season and delighted large houses. John E. Young joined the company for the week and made an emphatic hit in his old part of Rudolph Steger, his pleasing humor and voice proving most satisfying; Janet Velie played the dual roles of Mizzi and Gaby in her usual capacie manner, the parts offering great possibilities for her winsome personality; Arthur Cunningham was an unusually good Justus Hampel and did splendid work and Jack Pollard, as Josef Stransky, and Boyd Marshall, as Hans Walther, contributed much to the success; Henry Antrim pleased as Rudolph Oberdorfer; Louise Orth did well as Hazel Jones and Mae Kilcoyne made much of the part of Mrs. Gladys Wynne; Jack Holden contributed a clever bit of character work, as Frans and Victor Leroy was a satisfactory Baron Von Schlegan. The settings were attractive and the chorus worked with a vim. The whole production reflected great credit on Charles H. Jones, stage director, and George Lyding, musical director. "His Honor, the Mayor," July 30-Aug. 4.

J. MAXWELL BEERS.

DIDN'T KNOW IT WAS A NEW PLAY

Audience in Seattle Kept in the Dark at First About Earnest Wilkes's "Broken Threads"

SEATTLE, WASH. (*Special*).—"Broken Threads" was presented by the Wilkes Players at the Wilkes Theater, for the first time anywhere, Sunday night, July 15. It is in three acts with prologue, by William Ernest Wilkes. The fact that it was an entirely new play was withheld, at first, from the audience.

The story is of an outdoors man who drifts into a cabaret in San Francisco and falls in love with a girl singer. A dissipated admirer, in a jealous frenzy, would have killed them both. The prospector protects the girl, and in the struggle the gun goes off and kills the bully. His brother is a political boss. The girl, the only witness to the shooting and whose evidence would free the man, is drugged and put on a steamer for Australia. The man is convicted and sent to San Quentin. He escapes, gets into the mountains and six years later turns up in San Diego with a gold mine. Here an old general becomes interested, buys his mine, and a new love story is started, a beautiful one, between the branded man and the general's daughter. Then discovery, and it seems that the innocent man is going once more to have to fight his way out of the meshes of the law or be sent back to prison. The broken threads are joined in a happy way. This is a bare statement of the plot, hardly that. Mr. Wilkes has not depended on plot so much as on the clear, straightforward and beautiful way of telling his story for success.

Alexis Luce, the hero of the tale, gives a robust performance in thought and feeling, and a quiet, suppressed one in speaking and action.

Madeline King, who plays Jule Creighton, the general's daughter, gives to the stage a new and exceedingly important character. It is a piece of exquisite art.

V. T. Henderson is a bear in his one chance in the prologue. Norman Feusier, in the well-written role of general, is far beyond his usual abilities. George Rand and Richard Vivien—good actors both—have good strong roles and play them delightfully. Ines Ragan, as the cabaret singer, lacks the emotional power for the prologue scene, but is very sweet and pleasing later on. Harold Burdick has a good role.

The people in the prologue are: George Cleveland, Carl Caldwell, James Doyle, John Nickerson, James Neill.

In the play: Richard Vivian, George Rand, Harold Burdick, Robert Hamilton, James Neill, Alexis Luce, Ines Ragan, Norman Feusier, Madeline King.

B. F. MESSERVEY.

FINAL WEEK IN HARTFORD

HARTFORD, CONN. (*Special*).—The Opera Players are completing their final week at Parson's Theater, the "Red Mill" being the last attraction. The present season has been the most phenomenal stock season ever held at Parson's. Of the twelve attractions presented "Houp-La" the new Savage offering drew record breaking houses, among the largest ever seen in the theater. Mazzi Hajos, or Mitzi, was featured in person and the offering was presented under personal supervision of Henry W. Savage. Next autumn New Yorkers will see this attraction and the usual Savage success is predicted. The season of twelve weeks this year compares with a six weeks' run last year. Parson's reopens with regular road attractions about the third week of September. A number of first performances will probably be held at the theater during the season of 1917-18.

Ascough the ever versatile manager of the Palace tried out an advertising idea which drew large numbers to his theater. A small elephant, featured in one act, was appropriately draped with advertisements of the Palace and performed for the benefit of the children in one of the largest local parks. Ascough seldom overlooks an opportunity, and this is another example of the methods by which he has made his theater into one of the most successful vaudeville houses in America. Weekly attendance at the Palace is frequently in the vicinity of 35,000 and Saturday performances usually take in between seven and eight thousand admissions.

The old Hartford Theater is no more. Workmen are now destroying the old house, once upon a time one of the most famous theaters in America. An enterprising department store has acquired the property.

The moving picture houses do fairly well although the war has hurt business, and the heat also injures.

SEYMOUR WEMYSS SMITH.

ROBINS PLAYERS HOLD TORONTO

TORONTO, CAN. (*Special*).—The Robins Players excelled themselves week July 23-28, in "A House of Glass" at the Royal Alexandria Theater. Virginia Brooks as Margaret Case shows her place is really among the stars of emotional actresses. She gives a remarkable performance, and it is original, as the lady has never seen Miss Ryan in the part, and the closing scene of Act III will long be remembered. Mr. Sullivan, as Lake, is very masterful and his reading can hardly be bettered on the stage to-day. Mr. Robins was the lawyer McLellan, a part which suits his easy style of acting, and Thomas Jackson in his first big chance in a juvenile role, was Burke, and a very excellent portrayal he gave. Frasier and McKnight score well as the Detectives, and Ethel Intropodi makes the small part of the maid stand out well. Capacity business.

GEORGE M. DANTZER.

TEN WEEKS AND STILL AT IT

Competent Actors in Good Plays, with Dances Between in the Foyer

INDIANAPOLIS (*Special*).—It seems incredible that a company could be playing their tenth week of Summer stock in Indianapolis, where stock has never been a very popular or paying venture during the Summer months, but the Stuart Walker Players have caught on tremendously at the Shubert Murat and are running along right merrily. The cool weather has been greatly in their favor and the dancing in the large foyer between acts to the lively tunes of a jazz band seems to be an added attraction. Week July 23 the usual good first night audience enjoyed the fun of "Officer 666," a decided feature of which was the charming setting, one of the loveliest of the season, provided by Frank Zimmerer and Arthur Wells, who have struck a high note in stock settings here. Interest naturally centered in the first appearance of J. M. Kerrigan from the Abbey Theater, Dublin, who came on last week to play the title role and a more delightfully Irish and easy performance would be hard to imagine; Gregory Kelly filled the role of the millionaire nicely and was especially good in his moments of disguise as Murphy, the officer; George Gaul gave a good account of himself by his ingratiating performance of the picture thief, which added greatly to the success of the performance. Edgar Stehli was seen to good advantage in the humorous role of Barnes; Beatrice Maude was at her best as Helen Burton and Lillian Ross and Judith Lowry were well within the picture as the young cousin and aunt of Helen; Neil Martin contributed his small bit, which was well done, as the Japanese servant. "Broadway Jones," week July 30.

PEARL KIRKWOOD.

"THE BOSS," ET AL., UNION HILL

UNION HILL, N. J. (*Special*).—Lincoln Theater: A well selected vaudeville and feature program, July 23-25, Alice Brady and Holbrook Blinn in the great political melodrama, "The Boss"; the Musical Brittons have a pleasing musical act; Josephine Lenhart, character comedienne in splendid songs and funny patter; Brooks and Clark in songs and whirlwind dances; Joe Wilson the well known comedian offered some side-splitting stories and several clever songs; the White Trio the cleverest sensational gymnasts that has ever appeared in this theater. The Vitgraph Blue Ribbon pre-release photodrama entitled "The Message of the Mouse" with pretty Anita Stewart in the leading role. The vaudeville program was headed by Grace Lambert, the former Broadway Musical Comedy star of "The Girl Behind the Counter" and several other large productions in one of the most pleasing and artistic acts in vaudeville to-day. Miss Lambert is possessed of a charming personality and novelty voice and wins the audience. Her wardrobe is the most elaborate and beautiful of any star that has so far appeared here this season. Others on the splendid bill were: the Stewart Mercer Trio, sensation whirlwind acrobats, featuring the boy wonder, Master Walter Stewart. Sutton, McIntyre and Sutton, in an up to the minute comedy sketch; Vanette and Everett challenge song and dance artists; Hascomb and Varnon in a novelty variety act, July 26-29, to capacity business at every performance.

Evelyn Varden, the charming leading lady of the B. F. Keith Players has left her apartment at Union Hill, to accept a Summer engagement as leading woman with the B. F. Keith Stock Company, at Portland, Maine, and will be seen as Anna Hardy in "Safety First," the part she originated at the initial performance of this production.

William Goldhardt and Virginia Howell two very popular and prominent members of the former Keith Stock Company, at Union Hill, are playing a Summer engagement on the Keith Circuit and from all rumors are making a tremendous hit.

C. A. BITTINGHOFER.

LIVELY WORK IN JAMESTOWN

JAMESTOWN, N. Y. (*Special*).—The Lawrence Players, during the fourth week of their engagement at Celoron Park Theater, presented the four-act play, "The Chattel." Parker Pennely played the role of Robert Stafford in a capable manner; Helen Hosmer as Virginia Blaine was splendid. Miss Hosmer has good looks, a charming personality and other necessary qualifications for success; Joseph Lawrence as James Gilley and Peg Scureman as Fanny Blaine furnished plenty of comedy and the rest of the company gave adequate support. Week July 23, three one-act plays: "'Op o' Me Thumb," "The King's Messenger," and "Poor Old Jim," were presented. The Lawrence Players have been working under the worst possible weather conditions and have met with better success than could have been expected. Although small, the company is an excellent one and deserves the hearty support of Jamestown theater patrons.

A. L. LANGFORD.

EDWARD BUTLER
Shubert Theatre, St. Paul, Minn. Closing August 4
Will return to New York, August 9

FRANCES McGRATH
LEADING WOMAN
July 30th—"The Old Homestead" Orpheum Theatre, Montreal, Can.

W. O. McWATTERS
LEADING MAN
Third Summer with His Own Company at Jeffers-Strand Theatre, Saginaw, Mich.

CHARLOTTE WADE DANIEL
CHARACTERS 350 West 134th Street

VICTOR MORLEY
In "A REGULAR ARMY MAN"
By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

ADELE BLOOD
In "THE MANNEQUIN"
By EDGAR ALLAN WOOLF Direction AUGUSTIN GLASSMIRE
M. S. BENTHAM, Representative

BRENDA FOWLER
In "THE SPIRIT OF '76"
By ETHEL CLIFTON Direction JENIE JACOBS

HARRY WEBER
Presents
HERMINE SHONE

EDITH LYLE
Management JOHN CORT

P. J. KELLY
Playing
Malvolio, Sir Peter Teazle, Young Marlow, etc.
SUMMER TOUR
with
CLIFFORD DEVEREUX

Mildred Beverly
Address care DRAMATIC MIRROR.

JAMES L. CARHART
Woody Adams Co. Management Chas. Frohman

LOUISE MULDENER
Summer tour. Melting Pot. Redpath—Chautauqua

"THE WOLF" IN ST. PAUL

ST. PAUL, MINN. (*Special*).—"The Wolf," always popular here, was revived by the Shubert Stock company at the Shubert, July 22-28. Victor Browne was well suited to the role of Jules, and Guy Durrell was an excellent McTavish. Vera Townsend made her first appearance with this company in the role of Hilda. Edward Butler was Baptiste; J. W. Cowell, MacDonald, and Earl Lee, George Huntley. The play was well staged, the setting for the last act being particularly effective. It is apparent that Boyd P. Joy is till the Shubert's scenic artist. Emil Straka's orchestra played well chosen selections during intermissions. "My Friend from India," July 29-Aug. 4.

JOSEPH J. PFISTER.

"PRIEST" AT AN HOUR'S NOTICE

WORCESTER, MASS. (*Special*).—Leo Kennedy, all six feet four inches of him has come very much into view as the leading man of the Poli Players at the Grand Theater. His opening bill, "The Story of the Rosary," gave him a splendid chance with its military trappings and heroic situations. Miss Warda Howard, the new leading woman, continues to please.

During the run of "The Story of the Rosary" Willard Dashiel, cast for the old colonel, was stricken down with an attack of ptomaine poison and was removed to a hospital in Springfield. At an hour's notice Samuel Godfrey, who was playing the aged priest, took over Dashiel's role as well as giving a splendid performance. It was good work.

George Arvine had to get up in Dashiel's role in "The Song of Songs," with equal celerity this week, July 23-8, as it was learned at the last moment that Dashiel was still unable to resume work.

The Summer weather has hit stock business rather hard just at present. The company strengthened by the new people, which include Elise Bartlett, as ingenue, is doing splendid work. It is announced to run until the resumption of the International in September.

GEORGE BRINTON BEAL.

FROM KALAMAZOO TO DETROIT

Nancy Boyer and Arthur Chatterdon Stock Company closed an eight-weeks' engagement at the Fuller Theater, Kalamazoo, Mich., July 28. Business during the engagement was more than pleasing. The largest business during the engagement was "Lena Rivers"; the last week of the engagement the company played "East Lynne," "Mrs. Dot," "The Woman in the Case," "Marriage of Kitty," "Mile-A-Minute Kendall," "The Truth," and "Tess, of the Storm Country." The company opened a five-weeks' engagement at the Lyceum Theater in Detroit, July 29, in "Mile-A-Minute Kendall," followed by "Tess, of the Storm Country."

FLASHES FROM STOCK STAGES

Bonstelle in Buffalo

Jessie Bonstelle and her company opened the Summer season in Buffalo, N. Y., July 30, presenting "It Pays to Advertise." Corliss Giles returns as leading man. Among the other familiar faces are William Pringle and Hugh Dillman and Adam Rice. The new faces will include Florence Sheffield, Cora Witherspoon, Marie Curtis, W. A. Wilkes, Franklin Pangborn, J. Harry Irvine.

Horne's Stock Opens in Brooklyn Aug. 27

The Fifth Avenue Stock Company in Brooklyn is scheduled to open the season on Aug. 27, under the direction of Harry Horne, who directed successfully last season for a period of forty weeks. In addition to Mr. Horne other members of the company who were there last season are Mr. McWatters, Irene Summerly, Edmund Abbey. Among the new members engaged for the company are Caroline Morrison, characters, Edna Preston, ingenue, Aubrey Bosworth, juvenile.

The stock season at the Hudson Theater, Union Hill, N. J., opens on Labor Day.

Virginia Howell and William Goldhardt with the Keith Union Hill, N. J., players in the season just closed have been engaged to play leads in a vaudeville production at Keith's Jersey City house.

Evelyn Varden who has been leading woman of the B. F. Keith Stock Company, Union Hill, N. J., is in the same line at Keith's, in Portland, Maine. At the close of the season in Union Hill, Miss Varden was the recipient of numerous presents and floral offerings.

Albee Co. in Providence

The Albee Stock Players gave a creditable performance of "The Commuters," by James Forbes, at Keith's, Providence, R. I., week July 23-28.

Return Season in Sioux City

The Morgan Wallace Stock company will return to the Grand Theater, Sioux City, Iowa, for another season. They will open on Sept. 2 with a new and first-class company. The road attractions will play the Auditorium, under the management of Maurice W. Jencks as heretofore.

The Knickerbocker Players closed a successful season at the Empire, Syracuse, N. Y., July 21. The closing week showed the biggest receipts of any week since the company opened.

Ed Williams Produces New Play

Ed Williams, who is now playing his third consecutive season at the Orpheum Theater, Quincy, Ill., presented for the first time on any stage July 30, Charles Sumner Hayes's latest play, "The Broken Road." Mr. Hayes is the author of "The Natural Law," which had a Broadway showing several seasons ago. A large party of leading Chicago producers journeyed down to Quincy to witness it. Mr. Williams reports that business with his two companies is in a very flourishing condition.

Edward Butler who has been playing with the Shubert Stock, St. Paul, Minn., for the past season, will close with that organization Aug. 4, and return to New York.

"Which One Shall I Marry?" was given by the Poli Company in Waterbury, Conn., week of July 23, followed by "The Silent Witness," July 30 and Aug. 4.

Dubinskys Get a New Play

Ed. Dubinsky, of Dubinsky Brothers, lessees of Tootle Opera House, St. Joseph, Mo., where the Fraters ran a successful season last year, informs THE MIRROR that they have accepted an original four-act drama by L. B. Parker, entitled "Poor Butterfly," which they will put on at the Tootle about Sept. 2.

What's What in Worcester

George Arvine, who has been directing the Poli Players in stock at the Grand Theater, in Worcester, Mass., leaves his grease paint and scripts forever, so he says, when he goes under the Poli banner as house manager at Bridgeport early in September. Arvine has been for twenty-three years before the public and is a splendid actor and an exceptional director.

Hot weather has hit a sudden blow at vaudeville and pictures here, at present all of the local houses showing a falling off in business this week. It is rumored that Poli's Elm Street will go into big time vaudeville with the opening of the new season. The Plaza, the other Poli vaudeville house, will continue as before, pop. vaudeville and pictures.

Mrs. Wilson Woodrow, whose novel "The Hornet's Nest," has suffered dramatic reforming at the gentle hands of George Brinton Beal, dramatic critic of The *Evening Gazette*, and Worcester representative of THE MIRROR has wired her enthusiastic approval of the play.

A playlet designed for the use of Leila Davis, of "As It May Be" fame, "Bringing Mother Back" was finished by Mr. Beal this week and he is at present toying with a comedy playlet, as yet unnamed for Harold Kennedy, now playing with the Poli Players in Worcester.

David Chase, the stock actor, has closed his season at Norumbega Park, Mass., and enlisted in the regular army. He was formerly at the Wadsworth and Elsmere theaters, New York city, and is a member of the Green Room Club.

Besse Dainty and players will close their Summer engagement at Cycle Park, Dallas, Tex., on Labor Day, and prior to opening the Fall season Miss Dainty will take a much needed rest. The company includes Miss Dainty, Miss Worth, Miss Stone, Miss Garth, and Roscoe Van Tuyl, Horace V. Noble, Eddie Menlove, Harry Castle, Gordon Hamilton, Warren S. Gouldin, Henry Coronesa, and Mr. Earle, manager. In spite of war conditions business has been excellent.

DETROIT'S NEW STOCK OPENS

DETROIT, MICH. (*Special*).—Last Sunday night, July 30, the Boyer-Chatterdon Stock company opened in this city at the Lyceum. The play was "Mile-a-Minute Kendall," Nancy Boyer appearing as Joan and Arthur Chatterdon as Kendall. The company is well trained and assisted the principals in giving big audiences complete satisfaction.

C. NINA FAITH.

BELLE D'ARCY.

Belle D'Arcy, the talented second woman of the Sidney Toler company, returned to Portland, Maine, after an absence of two years. With a record of a continuous engagement of four years in local stock, her appearance at the Jefferson Theater has proved that her popularity is a well-established one.

Miss D'Arcy intended to make music her life work and under the tutelage of J. C. Duff, began her career, appearing both as concert and church singer. A friend suggested that she go on the stage and with this in view introduced her to Augustin Daly, which was the beginning of a three and a half year engagement with this noted manager. In the company headed by Ada Rehan, Miss D'Arcy made her debut as the singing fairy in "A Midsummer Night's Dream" at Daly's Theater, London. Then came roles in practically all of the Shakespearian plays while touring the country with appearances on the Continent as well as in the Provinces. After the termination of this engagement, she came under the direction of Henry W. Savage in the Castle Square Opera company at the Studebaker Theater, Chicago. While affiliated with Mr. Savage, she appeared as Angela in "King Dodo," with Raymond Hitchcock in the cast, and later was Edith Adams in "The Prince of Pilsen" at the Tremont Theater, Boston. After this came two seasons in vaudeville with Clayton White and Marie Stuart, followed by a three-year contract with T. D. Frawley for a tour of the world including Egypt, Africa, India and New Zealand. She has played in stock in Columbus, Ohio, Portland, Maine, Montreal and Newark. This last season she created the role of Mrs. Crosby in "The Thirteenth Chair," to which company she returns in the early Fall. Miss D'Arcy, possessing a pleasing personality, an excellent voice and great histrionic ability supplemented by an artistry in matters of dress, never fails to put into her portrayals individual touches which make a characterization really worth while.

PALMER STRAW.

Additional Stock news on page 32.

DECISION FAVORS THEATRICAL MEN

Court Hands Down Ruling in the Interstate Commerce Commission Case

A decision has been announced by the Interstate Commerce Commission in the special passenger equipment case involving the interests of 16,000 amusement managers touring in the South, who claim to have about a billion dollars invested in show property, including private cars.

Over a year ago the Southern railroads filed tariffs, publishing rates, rules and regulations for the transportation of special baggage and passenger cars between points south of the Ohio and Potomac rivers, and east of the Mississippi River, and between certain adjacent points scattered all over the South. The Southern Railway and the Mobile and Ohio Railway were dissatisfied, contending that the rates were too low and they proposed to withdraw from the tariffs. All the other Southern railroads agreed to live up to these tariffs, which were to have become effective last October.

On protest filed by the Car-Owning Managers' Association of St. Louis, representing the amusement interests, the whole matter was taken under consideration by the Interstate Commerce Commission, which suspended the tariff schedules until Aug. 7 next. After carefully considering the interests of both carriers and amusement enterprises the Commission, in deciding the case, issued an order requiring the Southern and Mobile and Ohio systems to cancel their rates and participate in the present rates established for handling theatrical cars in the South.

"The exclusive use of special passenger and baggage," says the decision of the commission, "is principally availed of by dramatic, minstrel or Chautauqua companies. Protestants' association represents about 16,000 amusement managers, who, it is claimed, have invested about $1,000,000,000 in show property, including private cars. These privately owned cars frequently are used instead of respondents' cars and generally one passenger car and one baggage car are required for each movement. The present rates for the transportation of these cars apply to those furnished either by the carriers or by others.

"Respondents state that the handling of special passenger and baggage cars at the present rates is unprofitable; that that class of traffic is not bearing its share of the operating expenses; that the estimated cost of operating their passenger trains containing five cars is $1.20 per mile or twenty-four cents per car mile; that their earnings for the year 1915 were ninety cents per passenger train mile; that their gross passenger earnings for the fiscal year 1915 were approximately $30,000 less than they were for the same period fifteen years ago, and that their passenger service has shown a net loss for several years.

"The manner of arriving at these figures is not disclosed. There is no showing that any part of this alleged loss was definitely attributable to the class of service in question. No substantial evidence was introduced to show the cost of handling these special cars, nor were the average hauls or earnings disclosed. Respondents further state that they are frequently required to furnish special passenger cars in instances where it is necessary to haul the empty cars great distances for loaded hauls of relatively short distances, and that the expense of the empty movement frequently approaches closely the passenger revenue.

"It is further contended that we are without power to prevent the respondents' withdrawal from participation in rates for the transportation of special passenger and baggage cars which are below the normal level. It is their desire, however, to continue to furnish and transport, upon reasonable request therefor, special or private passenger and baggage cars, but under special contracts, such as are now filed by the Commission with respect to the transportation of circuses.

"Respondents say that, if permitted to withdraw from the present rates on special passenger and special baggage cars, and, if necessary, to file tariffs, they are willing to publish a rate of thirty cents per car mile, with a minimum charge of twenty dollars for each movement, such charge to be separate from and in addition to the regularly established passenger fares contemporaneously in effect. The question of the reasonableness of these suggested rates is not before us.

"Protestant members have provided themselves with private passenger cars at an expense estimated at $10,000,000, so that they may control the necessary equipment upon which they can depend. A delay in furnishing equipment would compel the cancellation of important engagements and generally demoralize their enterprises. The proposal of respondents is to withdraw their participation in published rates and rules governing this class of transportation. The omission which would result in the disruption of a traffic which is widespread and of long continuance cannot be accepted as reasonable, and if the tariff is not reasonably remunerative, carriers should, upon a proper showing, propose a reasonable substitute schedule.

"We find that respondents have not justified their proposed withdrawal from participation in the present rates, rules, and regulations."

MANAGER AND AUTHOR

Victor Mapes, Whose "The Lasso" Is to Be Presented, Is Now Independent

And now Victor Mapes, author of several plays in his own right and co-author with Winchell Smith of one of the biggest successes of many years, "The Boomerang," has decided to join the growing ranks of author-managers. Mapes has made money enough out of his royalties to feel warranted in putting on, himself, his latest effort, "The Lasso," which after a week at Asbury Park and Long Branch, beginning July 23, comes to the Lyceum Theater Monday, Aug. 13.

Mr. Mapes, having written in "The Lasso," a modern society comedy that he believes to be a legitimate successor to the profits of "The Boomerang," as it is a successor to the story of that famous comedy, feels that he is entitled to something more than royalties.

"And why not?" asks Mapes. "If the writer of a play believes that he has written a winner why not display the courage of his convictions? Think of what Hartley Manners could have made of 'Peg o' My Heart,' Bayard Veiller out of 'Within the Law,' or Winchell Smith and myself out of 'The Boomerang.'"

There have been plenty of successful actor-managers: Henry Irving, Cyril Maude, Beerbohm Tree, George Alexander, Martin Harvey, Forbes-Robertson, Arthur Bourchier, and finally the playwrights, have begun to wake up to the greater possibilities afforded by the production of their own plays. Edgar Selwyn and George Broadhurst were among the first of these; Winchell Smith and John L. Golden joined issues to present "Turn to the Right!" and can afford to laugh at royalties now.

The dramatist is a nephew of the late Mary Mapes Dodge, editor of *St. Nicholas*, and writing as a means of expression came more or less naturally to him. Some years ago he began his career as publisher, owner, editor and staff of the *Cricket*, a New York publication devoted to short stories—and advertising, spelled with a large A. It continued about a year, supported by the paid for exploitation of the butcher, baker, candlestick maker and other tradespeople with whom the Mapes family had dealings. It was illustrated, all the pictures being made from block prints—wrought by the staff artist, who was in his fourteenth year, which is just the age of James Mapes, son of the playwright.

At Columbia University the future playwright distinguished himself in athletics, making an intercollegiate record of twenty feet eleven and a quarter inches for the running broad jump, which held from 1891 to 1900. He was editor of the college magazine too, and lifted it out of a chronic state of indebtedness to a self-supporting and profitable basis.

Following his graduation Mr. Mapes was for a year engaged in repertorial work for the New York *Sun*, a period of training which he considers was of greatest value in preparing him for playwriting. Wishing to write plays he went to Paris to study, but found that only the theory of what he wanted was given him. He was disappointed in the theaters, until he became a member of the Theater Libre, where all sorts of ideas are given a tryout. By this time he had acquired the language and was doing all his writing in French. His first play, "La Comtesse de Lisne," was submitted to the director of the Comedie Francaise, the first national theater of France, by whim it was read and approved, but rejected because its author was not a Frenchman. At the Odeon, the second theater, where rules regarding nationality are not so rigorous, the play was accepted, and later it was produced at the Theater Mondain. This was the first case in history of an Anglo-Saxon play being written in French and accepted and produced in France. Mr. Mapes was asked to write another, but having been in France five years he decided to return to New York. On the homeward voyage he met Daniel Frohman, by whom he was shortly engaged as assistant stage director for the Lyceum company and later as chief director. For two years he was dramatic critic for the New York *World*.

"Capt. Barrington" was Mr. Mapes's first big play. This was shelved at the outset, and after a time was produced at the Empire Theater by Franklin Sargent, president of the American Academy of Dramatic Art, at a students' matinee. Later the play was purchased by Charles Richman. The next play was "Don Caesar Returns," which was bought by Richard Mansfield, from whom it was purchased by James K. Hackett, who produced it. "The New Henrietta" was written by Mr. Mapes for William H. Crane, by whom it was produced.

MINISTER ENTERTAINS COMPANY

After a recent day's work on "The Little Samaritan" had been finished at the Erbograph studio, Rev. Clarence J. Harris, who wrote the story for Marian Swayne, took the principals to his Yonkers home in his car, and entertained them with a reception and banquet. Speeches were made by Miss Swayne, Joseph Levering, the director, and Reverend Harris.

William P. Reardon, from "Very Good Eddie" company, is now a member of the United States Ambulance Corps training at Allentown, Pa., and will shortly leave for France.

BITS FROM LONDON

The classical Indian play "Malati and Marhava" was represented in English, under the direction of Ben Greet, in the garden of The Hill, Hampstead, by permission of Lord Leverhulme, on Saturday, July 14, and on Tuesday, at 4:30 P.M. The performance was under the auspices of the Union of the East and West. "Malati and Marhava" is described as the "Romeo and Juliet" of India. Unlike Shakespeare's play, it has, like Sanskrit plays, a happy ending. The author, Bhavabhuti, a great Indian dramatist, flourished in A. D. 730, and wrote three plays and a domestic drama.

—

The Bradford Royal and Opera House bookings for the coming autumn include "The Maid of the Mountains," "Toto," "Damaged Goods," "High Jinks," "London Pride," "Anthony in Wonderland," "Seven Days' Leave," "The Bing Boys Are Here," "Daddy Long Legs," "Wanted—A Husband," "Monty's Flapper," the film "Intolerance," the Bradford Amateur Operatic Society in "The Belle of Brittany," Mr. E. C. Hedmondt in a new musical farce, to be followed by the pantomime "The Babes in the Wood."

—

The Shakespeare League announce in the July edition of their *Journal* that having regard to the necessity at the present time for economy, both in the matter of the use of paper and generally, and for husbanding the League's resources, the Council decided at its last meeting to suspend the issue of the *Journal* during the Summer months.

—

Friends of the late E. S. Willard will be interested to know that the widow and executors have erected a memorial in his native town of Brighton. The memorial is an obelisk, and is of polished red granite, and is erected in the extramural cemetery.

—

The funeral of Sir Herbert Tree took place at the old Parish Church, Hampstead, on Saturday morning, July 7. As expressly desired by the late actor-manager, only the immediate members of his family and a few intimate personal friends were present. These were: Lady Tree, Mr. and Mrs. Alan Parsons (Viola Tree), Mr. and Mrs. Max Beerbohm, Constance Beerbohm, Mr. and Mrs. Vesey Knox, Gwendolen Floyd, the Duke of Rutland, Sir Alfred Fripp, Lady Alexander, W. W. Corner, William Webb, J. D. Langton, and Henry Dana. The remains are interred in the cemetery adjoining the church.

—

The memorial service for Sir Herbert Tree took place Thursday, July 12, at twelve o'clock, at St. Martin's-in-the-Fields. This church, which is the masterpiece of James Gibbs, who also designed the church of St. Mary-le-Strand, was built (1721-26) on the site of the old church, which had been erected at the wish of Henry VIII., who was annoyed at the funeral processions which constantly passed his palace in Whitehall on their way to Westminster. Of late years the church has been more associated with theatrical weddings than with the obsequies of the dead. In other days, however, players and dramatists of note were buried within its precincts. John Lacy, comedian and dramatist, the original Bayes in "The Rehearsal," whose acting was praised by Pepys and Evelyn, was buried here—"in the farther churchyard"—in 1681. A high honor was conferred upon Nell Gwynne, for she was buried in the church itself, in 1687. George Farquhar, the author of many successful comedies, including "The Beaux' Strategem," was interred here, 1707, and Charles Bannister, the actor and vocalist, was buried, in 1804, in a vault under the communion table. At to-day's ceremony the Bishop of Birmingham will preach.

OUT FOR RECORD RUN

"Oh, Boy" at the Princess Theater is running right through the Summer without the least sign of waving patronage. Some eighteen years ago an opera was produced called "Floradora" and it broke all records for both hot weather attendance and long runs. The record of "Floradora" is likely to be broken by the success of "Oh, Boy!" which has not known a single empty seat during its long run. It entered upon the twenty-fourth week of its stay at the Princess on Monday night, and plans have been made to keep it right through the Winter at the Princess. You can now order your tickets for the Christmas holiday matinee, next December 25, if you are care to plan your amusements that far ahead. The cast remains unchanged.

Maude Fulton, author and star of "The Brat," which had a long run at the Morosco Theater last season, Gertrude Maitland (Mrs. Hall) of the same company, and Jefferson Hall, have rented Peggert Hall cottage at Onset, Mass., for the summer.

APPEAL TO SOLDIERS

Somewhere in France,
June 10, 1917.

To the Editor of THE MIRROR:

Sir: Now that the United States has entered the World's War on the side of the Allies and our Government has called our available young men to the colors, I would esteem it a favor if you would draw the attention of the American actor to what our English brethren have done in England.

Early in the war was formed the Artists' Battalion, composed of actors, playwrights, producers, painters, etc., and they have done wonderful work at the front, winning many decorations and battle honors in the trenches. Shall our own American actors fall to keep up to the standard set by the English? I think not, and it is for that purpose I am writing you. Why not a regiment of our own, recruited and officered by men of our profession? Consent from Washington ought to be easy to get and we have splendid material to choose from so that with proper training the theatrical profession could put a regiment in the field that would be an everlasting honor and credit to our country and be fit to take its place in the fighting line, shoulder to shoulder with our regulars and with those men of the British army who fought so bravely and so well through those dark days of the retreat from Mons to the Aisne. Their bravery can never be surpassed and it is now for us to show the world that the spirit of Washington, Grant and Lee still lives and that the American youth of today is a descendent of those men who fought the battles of the Revolution and the Civil War.

DONALD S. GREGORY,
Lieut. 38th Battalion,
B. E. F., France.

LETTER OF SYMPATHY

To the Editor of THE MIRROR: May I express through THE MIRROR my deepest sympathy for the relatives and friends of Arthur Stanford?

I saw Mr. Stanford play in Boston on July 14, at the closing performance of "Fair and Warmer," and because of that realize how great a shock his death must be to those who knew him. While I never knew him personally I have followed his career through several seasons with great interest so that I almost felt as if I knew him.

He had many friends and admirers in Boston and his death will be keenly felt.

Trusting that I may not appear too presumptuous, I send this letter with heartfelt sympathy to all who knew Arthur Stanford.

A "MIRROR" READER.

NEW YORK THEATERS

Playhouse 48th St. East of B'way. Phone, 3628 Bryant. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
William A. Brady Presents
The Man Who Came Back
By Jules Eckert Goodman

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.20.
48th Street
Matinees, Thursday and Saturday, 2.20.
THE 13th CHAIR
Bayard Veiller's Dramatic Thrill

WINTER GARDEN B'way and 50th. Phone 3330 Circle. Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
PASSING SHOW OF 1917

Amsterdam West 42d St. Evgs. at 8.15; Mats., Wed. and Sat. at 2.15.
ZIEGFELD FOLLIES
After the Performance Visit
NEW ZIEGFELD MIDNIGHT FROLIC Starts 11:30

GAIETY Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT

TO LET

Castle Square Theatre

BOSTON, MASS.

Seating capacity over 1800, can be increased to over 2000 if desirable. Depth of stage from curtain line, 45½ ft. Width of stage, 68 ft. Apron in front of curtain, 5 ft.; 75 ft. high from stage to gridiron. Proscenium opening, 40 ft. wide, 34 ft. high. Stage to fly floor, 29 ft. Cellar to stage, 12 ft.

Auditorium, 80 ft. wide, 85 ft. deep, 70 ft. high.

With over $20,000 worth of scenery in good condition. Also free use of brick storehouse opposite and within 50 feet of theatre, saving tenant from $3,000 to $5,000 per year in teaming

Apply to owner, **A. F. ARNOLD**

27 State St., Room 66 **Boston, Mass.**

ACTORS' EQUITY ASS'N

Marc Klaw Admits That Demands of Players Are Reasonable

Members of the A. E. A. Are Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

Apropos of the new uniform contract and the A. E. A.'s part in getting it, Marc Klaw, president of the United Managers' Protective Association, has been quoted in a metropolitan newspaper as saying:

"Their demands are reasonable. The most significant feature of the matter is that the actors should be concerned about their contracts at all. It is a sign of the times. Years ago actors were willing to sign any contract, and if later they wanted to rid themselves of it they simply walked out. I consider it a splendid sign of the times that they want a uniform contract, and I am glad to see them have it so they will be protected from the disreputable manager."

While writing the foregoing we had in mind the recent case of an actress, who, being temporarily low in funds, entered into a contract with one of the "disreputable" managers. His form of contract contained a clause declaring the management would not pay return fare. The manager's authorized representative drew his pen through this clause, at the actress's request. At the end of the engagement the transportation to New York was denied the actress. Upon her return she visited the manager's office and demanded her due. "There's nothing to show that we canceled the clause. It isn't initialled," she was told. The reply to a letter from our Counsel in this case said:

"If Miss —— has anything *in writing* from us to prove her claim, we'll pay it."

This is a word to the wise, though we pray that none of our members shall be compelled to take employment with this "disreputable" producer before he is reformed. At the end of this very same engagement the small salaried members of the company did not have sufficient funds to buy food after their return fares from Macon, Georgia, to New York were taken away from them. The principals chipped in two dollars each for their relief.

We are informed that members of the U. M. P. A. are telling actors that no matter what form of contract they may use at present in making their engagements, they will all be superceded by the standard contract, adopted by the joint committee. As this contract is eminently equitable, our members should feel secure in this assurance. The ratification of the standard contract will undoubtedly occur before the first of September.

Any member who may be in doubt as to the terms of an engagement offered him should come to the A. E. A. office for advice.

Owing to claims that have been made upon the A. E. A. by various attorneys throughout the country, who have been consulted by members of their own volition upon trivial matters, we feel bound to request that our members communicate with the New York office by letter or telegram before seeing local attorneys.

BY ORDER OF THE COUNCIL.

The title of Rida Johnson Young's play with music, with score by Sigmund Romberg, which will open in August at the Casino, has been changed by the Messrs. Shubert, from "'Twas Once in May," to the simpler name, "Maytime."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

AL RUSSELL.—Cecil Spooner and Max Marcin have both written different plays under the title of "Here Comes the Bride."

MOVIE FAN.—Frank Bruie played the part of "Spider" Kelly in the film "The Gold that Glitters."

H. C. C., Puyallip, Wash.—William Faversham closed the season in "Getting Married," March 3, 1917, in Boston. (2) It is announced that Henrietta Crosman will appear in a new production next season. (3) Although Esther Lyons has not been on the stage for some time, we have not heard of her retirement.

EDWARD VORNDRAN, Pittsburgh.—Below is a list, though not complete, of Ibsen's plays: "Love's Comedy," "The Pretenders," "Young Men's League," "The Vikings of Heligoland," "The Master Builder," "An Enemy of the People," "Pillars of Society," "When We Dead Awaken," "John Gabriel Borkman," "Peer Gynt," "Wild Duck," "The Festival of Solho," "Ghosts," "Rosmerholm," "Hedda Gabler," "Little Eyolf," "A Doll's House," and "A Lady of the Lake."

SUBSCRIBER.—Marguerite Clark was born in Avondale, Ohio. She made her professional debut with the Aborn Opera Company, Baltimore, in 1889. Subsequently appeared in "The Bell of Bohemia," "The Burgomaster," "The New Yorkers," "The Wild Rose," "Mr. Pickwick," "The Babes in Toyland," "Wang," "Happyland," "The Pied Piper," "The Beauty Spot," "Peter Pan," "The Golden Garter," "The Wishing Ring," "King of Cadonia," "Jim the Penman," "Baby Mine," "Merely Mary Ann," "Baby Doll," "The Lights o' London," "When All the World was Young," "The Affairs of Anatol," "Snow-White," "Are You a Crook," and "Prunella." (2) We do not know of any relationship between Miss Clark and Dustin Farnum.

WILLIAM WAMSHER'S PLANS

William Wamsher is enthusiastic in regard to next season. He now has three musical comedy productions in preparation. Two companies of that well-known musical comedy, "The New Wizard of Wiseland Abroad," will be sent on tour, the book being entirely revised and rewritten. The Eastern Company, featuring Karl Bowers, will play the K. & E. time with a company of thirty-five people. The other company will tour the West. Mr. Wamsher also has a new novelty musical production from the pen of Charles Adelman, and music by Ben Jerome, entitled "Honolulu Lou."

Fiske O'Hara will commence his sixth season under the management of Augustus Pitou in a new romantic comedy, entitled "The Man from Wicklow," by Anna Nichols.

INCORPORATIONS FILED IN NEW YORK

Eight Theatrical and Motion Picture Companies Receive Charters from Secretary of State

ALBANY, N. Y. (*Special*).—Certificates of incorporation for eight newly-formed theatrical and motion picture enterprises were filed with Secretary of State Hugo last week. In addition to the new companies the Elite Amusement Corporation of the State of Delaware has been granted a charter to engage in the theatrical, motion picture and vaudeville business in New York State. The corporation is capitalized at $100,000, and Isaac Levy of 225 Seventh Avenue, New York, has been designated as the concern's representative.

Articles of dissolution have been filed with the State by the Neptune Motion Picture Effects, and the Claridge Films Corporation.

The St. Thomas Amusement Company of New York has reduced its capital stock from $70,000 to $40,000, and the Al Reeves Incorporated certifies that it has paid in one half of its capital stock of $10,000.

Meyer Klein and Helen White of New York City are named as stockholders and directors of both the Dyckman Operating Company and the La Salle Theater Company.

The list of new companies follows:

Metropolitan Features, Inc., New York City. To manufacture and exhibit motion picture films, to produce and present dramatic and other productions, also maintain a motion picture and theatrical booking agency. Capital $6,000. Directors, Benjamin Ross, J. Arthur Hirsch, and J. J. Rosenthal, 220 West 42d St., New York City.

Bornkessel-Wood Amusement Company, Rochester, N. Y. To operate amusement devices of various kinds. Capital $2,400. Directors, Edward R. Wood, Harrison Bornkessel, and Andrew H. Bornkessel, Rochester, N. Y.

Dyckman Operating Company, New York City. To operate theaters and manufacture motion picture films. Capital $25,000. Directors, Helen White, Meyer Klein, and H. E. Diamond, 617 West End Ave., New York City.

The La Salle Theater Company, New York City. Theatrical and restaurant business. Capital $15,000. Directors, Alexander Werner, Meyer Klein, and Helen White, 52 West 119th St., New York City.

Fair Fine Feature Films Company, New York City. A general motion picture business. Capital $500. Directors, Lionel R. Sterling, Aladar Feldmann, and William Eisenstein, 73 West 45th St., New York City.

Florence Lawrence Films Company, New York City. To engage in the motion picture business generally. Capital $5,000. Directors, Florence Lawrence, C. A. Bridgwood, and Max D. Josephson, 52 Broadhurst Ave., New York City.

Superpictures Distributing Corporation, New York City. To manufacture and distribute motion picture films. Capital $5,000. Directors, D. A. Woodcock, M. A. Cashin, and C. J. Culberg, 180 Claremont Ave., New York City.

Hermann H. Moss, Inc., New York City. Theatricals and motion pictures. Capital $1,000. Directors, Lillie Grant, Thomas J. Gillen, and Harry N. Steinfeld, 1482 Broadway, New York City.

GEORGE W. HERRICK.

PLAYERS ENGAGED

Richard Bennett and Ernest Truax have been cast for the principal male roles in "The Very Idea." Others in the company are William P. Carleton, Purnell Pratt, Lola May, Josephine Drake, Florence Oakley, Mabel Allen and Ruth Collins. W. H. Gilmore is staging the piece.

A. H. Woods has finally selected a young woman to succeed Marjorie Rambeau in "Cheating Cheaters" in the person of Edna Baker. Also Mr. Woods has placed Lowell Sherman under contract to act in "Parlor, Bedroom and Bath."

William Norris has been engaged for an important comedy role in "Maytime."

The principal comedian in "The Riviera Girl" will be Sam B. Hardy.

Both Venita Fitzhugh and her mother, Ida Fitzhugh will be in the cast of "Follow Me" when it tours to the coast next season.

Henry W. Savage has engaged Billy Kent and Joseph Del Puente for "Have a Heart" and Laura Williamson for "Everywoman."

David Manning, who played with Otis Skinner in "Mr. Antonio," has signed for the part of Antonio Verdi in "Cheating Cheaters" this coming season.

A. L. Erlanger returned last week from his three weeks' tour of the Northwest. He has substantially increased the holdings of Klaw and Erlanger in that section.

MARRIAGE REPORT ERRONEOUS

A report coming from the Pacific Coast and published in THE MIRROR of July 21 stating that Bessie Barriscale had been married to Norman Kaiser was erroneous. Her husband is Howard Hickman. A marriage scene in a photoplay caused the confusion of names.

BORN

A girl, their second offspring, was born to Mr. and Mrs. Francis X. Hope, July 26. Mr. Hope is connected with the Cohan and Harris office.

A son was born to Mr. and Mrs. Norman Phillips, July 17, at their home in Baldwin Harbor, L. I.

DIED

MRS. ELLEN J. GILMORE, widow of Patrick Sarsfield Gilmore, the noted bandmaster, died July 26 in the home of her daughter in New York. She was in her eightieth year.

FLORENCE MAY, in private life Mrs. E. V. B. von Brandenberg, comic opera singer, died in Syracuse, last week, as a result of an injury to her spine, suffered in a fall five years ago in New York. During her career she had been leading woman in "The Mayor of Tokio," "The Yankee Consul," "Katy Did," "The Winning Widow" and "The Prince of Pilsen."

Word has been received from London of the death of John T. Douglass, the well known playwright and theatrical manager. He was killed in a recent air raid. Mr. Douglass was seventy-five years of age.

JACK J. HORWITZ, a well known actor, who had been ill for the past few weeks, died at the Long Island home, Amityville, L. I., July 26. He had played for most of the prominent managers, Charles Frohman, Klaw and Erlanger, the Shuberts and others. His last appearance was with Wilton Lackaye.

FROM HERE AND THERE

The Ziegfeld Midnight Frolic, atop the New Amsterdam Theater, continues as New York's only roof entertainment and after-theatergoers are finding it delightfully cool these hot nights. Among the favorites in this midnight revue are William Rock and Frances White, Van and Schenck, Ann Pennington, Sybil Carmen, John McGowan, and the beautiful Ziegfeld girls.

Margaret Owen, the prima donna who has been connected with the Chicago Opera company for a number of years, and who has achieved a national reputation as a concert singer, is spending the Summer with Mrs. and Mr. Max Rabinoff at Larchmont, N. Y. Under Mr. Rabinoff's management, Miss Owen will join the Boston Opera company in the Fall, to sing leading roles.

The last two performances of the grand opera season at Columbia University took place on Monday and Tuesday, July 30 and 31. "Tosca" was given on Monday, and the season closed with the famous double bill of "Cavalleria Rusticana" and "Pagliacci." Louisa Villani and Luca Botta appeared on both dates, and Claudia Muzio, the Metropolitan Opera company's youngest prima donna, sang Nedda in "Pagliacci."

P. J. Kelly played in a repertory of open-air performances of classic plays at Columbia University last week.

Thomas W. Ryley, the American theatrical manager, has returned from a year and a half's stay in London. He went to London to produce "Hobson's Choice," which he did at the Duke of York's Theater successfully, and he also organized a company for a provincial tour in the play with equally satisfying results.

DEWITT C. MILLEN,
U. S. Army Section 91, Allentown, Pa.

First MIRROR correspondent, so far as we are advised, to enlist. Mr. Millen was correspondent at Ann Arbor, Mich., until he volunteered a few weeks before the draw. He is now in camp with the U. S. Ambulance Corps, Sec. 91, at Allentown, Pa.

PLOT OF A PLAY AT ATLANTIC CITY

Shubert's "The Inner Man," Wilton Lackaye, Star, Shows What "Some Good Woman" Can Do

ATLANTIC CITY, N. J. (*Special correspondence*).—After farce comedy the tenor of last week's attraction at the Apollo Theater was changed to melodrama in the three-act play—with a prologue—by Abraham Schomer, entitled "The Inner Man," with Wilton Lackaye starring, presented by the Messrs. Shubert, July 23.

The prologue opened with chairs arranged on the stage of the Lyric for debate. The chairman of the Society for the Reformation of Criminals called the meeting to order, and various members of the professions representing the law, medical, and the lay members including suffrage and the philanthropist. The first three were against the idea that a criminal can be reformed. The latter supports it, and to prove the truth of his contention wagers $10,000 that he can reform one of the most hardened criminals.

The reformation of this criminal, Devil Dick Bolger, then takes place in the play proper, and the author attempts to show that criminals can be reformed by the single instance of Devil Dick Bolger; but the author has forgotten that he deals with a single instance, and that that instance is consummated by the author's own hand. In his premise Mr. Schomer maintains that a criminal can be reformed by the aid of "some good woman," and brings to bear the suffragist as that woman. He has the "good woman" in the person of Bolger's wife—and the child—for the big appeal; but refuses to take advantage of this contingency, preferring to pin his faith on the wife of the philanthropist. The blood and marital tie is merely used as a heart throb at the final curtain. In the cast, besides Wilton Lackaye, who essayed the role of Bolger, are: Frederick Esmelton, Harry Davenport, Ray L. Royce, William Balfour, Eugene Ormonde, Charles White. And in the play proper: Lackaye, Richard Tabor; Otto Schrader, Charles White, Antonio Salerno, Albert Prisco, James Reed, Barton Homer, Grank Jackson, Percy Blackthorn, Grace Henderson, Maud Hannaford, Julie Hern, Lillian Roth and Edna McCauley.

Current week, Messrs. Elliott, Comstock and Gest offer George Ade's "College Widow," set to music by Guy Bolton, P. G. Wodehouse, Jerome Kern, under the title of "Leave it to Jane." In the cast are Edith Hallor, Oscar Shaw, Frederick Graham, Lois Whitney, Dan Collyer, Olin Howland, Georgie O'Ramey, Robert Pitkin, Marion Clifford, Algernon Gregg, Rita Faust, Rudolph Cutten, Anna Orr, Rae Deane, William Crimans, Betty Betts, Allan Kelly and Thomas Reynolds. The production is staged by Edward Royce.

At the Nixon Theater, current week, "His Little Widows" suppliants "Oh, Boy!" In the cast of "His Little Widows" are Tempest and Sunshine, Mark Smith, Edith Day, Phil Ryley, Charles Prince, Carl Gordon, Sol Solomon, Robert Emmet Keane, Effingham Pinto, four Harley Sisters, Mary Ambrose, Dan E. Day, Walter Coupé, and the beauty chorus. Keith's Theater offered, week July 23, an all-comedy bill headed by Conroy and Lemaire, Montgomery and Perry, Claire Rochester, Charles Withers in "For Pity's Sake," Connelli and Craven, W. J. Reilly, Bankof and Girlie, and Diffie and Daisy. Eddie Foy and his kiddies will head next week's bill.

At the Steel Pier, Signor Lombardi and Signora Naro are special singers in character songs; Jules Falk, violinist, and Helen Brown Read, are assisting Martini's Symphony Orchestra in the Festival Sunday evening concerts.

Diavolo concluded his engagement at the Steeplechase last week.

The Russian Balalaika Orchestra, under the patronage of Professor Bakhmeteff, the Russian Ambassador to the United States, and conducted by Alexander Kiriloff, played a special concert at the Nixon, Sunday evening, July 29.

Harry Mestayer, who was seen recently in "The Target," is spending a short vacation in the resort.

Alfred DeCourville, of London, is enjoying a respite here. Jane Grey is another vacationist at the Shelburne. CLINE.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou, "Small Town Opry Co." of eight; Fred Rogers, Mohr and Moffatt; Ward and Curran in "The Terrible Judge"; Claudia Coleman, "With Pershing in France"; "An Aerial Joy Ride," Pathe News, "The Fatal Ring," with Pearl White, Kathlyn Williams in "Big Timber," The Suffragette Girls in a travesty of "On Trial," Stewart and Lewis, Valadya and her Brazilian Nuts, Dolly and Calame, Martini and Maximilian, "Voice on the Wire," Mack Swain in "His Naughty Thought," and Mae Murray in the big Paramount feature "At First Sight"—a very pleasing story—gave great satisfaction, week July 23-28, to S. R. O.

Plaza: Stuart Holmes in "The Broadway Sport," "No Story" (O. Henry subject), "A Relentless Fate," eighth episode of "The Neglected Wife," 23-28; large attendance.

Lincoln Park: Excellent photoplays to large attendance, 23-28. Palace: Good paying attendance; feature photo dramas.

Academy and Savoy, closed. Strand and Empire under construction.

W. F. GEE.

CINCINNATI

CINCINNATI (*Special*).—The Thaviu Band and Tabloid Opera Company continues to draw well at the Zoo. In fact it is the most attractive summer organization we have had in many years. This week a delightful cutting of Verdi's "Aida" was added to the repertoire, presenting Miss Mudge as Aida, Miss Denton as Amneris, Sig. Benigno as Radames, and Sig. Cantore as Ramphis. The supporting chorus work was especially commendable. The ballet is making a tremendous hit, including Sylvia Van Tell, Virginia Valens, Geanne Alchevere, Dolores Otero, and last but not least, charming little Beatrice Petrowa. She is rhythm from the tips of her fingers to the tips of her toes and her dancing is artistic in the extreme.

Keith's reports continued good summer business, while the picture houses say that the weather has been unusually kind and a great assistance in the way of helping maintain a mid-winter attendance.

W. J. SMITH GOLDENBURG.

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The Lyric Light Opera Company gave their farewell performance last Saturday evening, July 28, playing "Mlle. Modiste" to a full house at the Providence Opera House. Manager Col. Wendleschaefer showed motion pictures week following, "Fighting in France." All men in khaki suits are being admitted free. Attendance good.

Emery and Colonial theaters closed.

Martini and Maximilian gave a magical nonsense number at Emery, week July 23-28. Lawrence Brooks, Miss Margaret Sutherland, Neil Twomey, the author, and George Castleberry, in a new sketch on the present food conditions, "Do Your Bit."

Emily Howard, the singer whose voice sounds like a man's when she is behind the scenes, but who appears as a very noisy contralto before the footlights, and Verne Sadler contribute the principal song number. Other vaudeville acts are the Bruno Kramer Trio in aerial eccentricities, Hooper and Burkhardt, in a song and dance act, and Mlle. Amoros and Ben Mulvey in "A Night in a Parisian Cafe." "The Hidden Spring," a photoplay featuring Harold Lockwood; a comedy, "He Had 'Em Buffaloed," and a current news completed a very good bill.

The Muxina Japs in equilibrist and balancing feats; Ford and Lancaster appear in a singing and talking skit entitled "Tag Day" in which xylophone solos are introduced, at Fay's, week July 23-28. "Lilies of the Lake" is a miniature musical comedy in which a beauty chorus is seen with comedy features by Jim Crowley and Bill Cotten. The Ray Connolley Trio scored a hit with their dancing and violin playing. King and Morgan are seen in an Italian duologue, "The Sport and the Peddler." Schariffs Whirlwind Arabs in tumbling and feats of strength. The photoplay feature is "The Cigarette Girl." "The Brass Monkey" is the comedy feature. The Pathe News and a travelogue complete the bill. Attendance good. ELMER C. SMITH.

DAYTON

DAYTON, OHIO (*Special*).—B. F. Keith's. An act seldom presented for the approval of summer audiences was that seen here July 20-23, "Hugh Janson's Fashion Show," was indeed a treat. Manager Weed should be thanked for obtaining such an artistic act. Mr. Janson is original in his displaying of gowns. Included in the act were five models, two of whom sang to the delighted audience; they were Mabel Liggett and Dorothy Walker.

One of the best bills of the summer season was that of the first half of week July 24, "Trovato." The violinist repeated by twofold the success of his first visit here early in the season; others were Ward and Useless, The Garden of Mirth, miniature musical comedy, Regaland Mack, and Amy Lesser, Pathe News opening the bill.

Columbia: Return engagement of Dorothy Dalton in "The Flame of the Yukon," week of July 24. Business very good.

Strand: Paramount and Fox Films to crowded houses. Pauline Frederick in "The Love That Lives," for three days, July 24. L. P. MORRIS.

ASBURY PARK AS "THE DOG"

Brady Hands It "The Land of the Free," and Anderson and Weber Offer "The Very Idea"

ASBURY PARK, N. J. (*Special*).—Two new plays opened the dramatic season at the Savoy Theater which began July 16. William Brady presented a new play, "The Land of the Free," in which Florence Nash scored a success, and G. M. Anderson and L. Lawrence Weber offered a clever comedy, "The Very Idea."

"The Land of the Free," which is from the pen of Fannie Hurst and Harriet Ford, has it's inception in the Russian village of Odessa; later the scene is shifted to New York and its sweatshops. The climax is reached with the Russian revolution and the Siberian prisoners. It is for the freedom of one of these, their father, that the two Russian girls had come to America, the Land of the Free. The brute character of the employer of girl immigrant labor is balanced and softened by a pleasing love theme which runs through the play.

The prologue deals with the departure from Odessa of Sonya, to join her sister in the Land of the Free to get money to aid in freeing their father, who was exiled for publishing Revolutionary literature. When Sonya arrives in America, she finds her sister the mistress of her employer. With bountiful courage and determination she works for the sister's salvation and frustrates the evil designs of the employer. Sonya herself through a patent becomes a real captain of industry, and then gives her hand in marriage to a short story writer, who had become interested in her at the immigrant dock, when she had first landed in America.

Florence Nash scored a success in the role of Sonya, the character being well suited to her. Her brilliant acting put life in the production and her wonderful slang provided much amusement throughout. The splendid acting of Harmon MacGregor as Little Moxie and Alphons Ethier as Carlo Barnesconi also deserves special mention.

The second act has an excellent climax; the prologue would prove more interesting if shortened, but undoubtedly after a few rough edges are smoothed out, "The Land of the Free" should score.

"The Very Idea," a rather daring but clever comedy in three acts by William Le Baron, was presented on July 19-21, by G. M. Anderson and L. Lawrence Weber. Although daring as was previously stated, the comedy is handled so cleverly by the author that the least possibility of offense is eliminated.

The plot, which deals with Alan Camp's hobby about which he has written a book under the title, "Race of Thoroughbreds," in which he maintains that the bearing of children, should be a matter of as great concern as the breeding of horses, or pigs; his enthusiasm for this hobby leads him to attempt a startling experiment in the interest of science and his childless sister, which results in many very embarrassing and amusing situations. The working out of the plot of this comedy should be seen to be properly enjoyed.

Guy Bolton, the playwriter, and G. Middleton, who is associated with Belasco, are spending some time at Asbury Park.

"The Lassoo" Takes

The new comedy, "The Lassoo," by Victor Mapes, and the notable picture Annette Kellerman in "A Daughter of the Gods," were the attractions at the Savoy Theater week of July 20.

"The Lassoo," which is designated a comedy, while very amusing is also quite emotional. It deals with the marital troubles of a young pair of newlyweds; the young lovable and lovely wife is a handicap to her husband by unconsciously being most extravagant, and the husband who has been tempted into playwriting against his will is forced to toil because of his wife's extravagance. Then follows as usual the inevitable neglect, with jealousy creeping in because of the husband's really innocent association with an actress, but it all ends happily except for the poor little actress, who perhaps had dreams of wedding the husband. The comedy had the support of a capable cast. The work of Shelley Hull, Phoebe Foster, Edward Abeles and Beatrice Noyes was especially noteworthy.

"The Lassoo" is in a way a sequel to that most brilliant success of Victor Mapes "The Boomerang." "The Boomerang" treated the many angles of the courtship period of a young couple, while "The Lassoo" deals with the problems which confront the couple after marriage. The author has treated the play very cleverly and while it may not prove the brilliant success of "The Boomerang," the "tryout" here was received with unmistakable approval.

Annette Kellerman was presented in the picture of "A Daughter of the God's" 26-28. Photoplays at the Lyric every day and night. (MRS.) LAMBERT STEWART.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—The new Liberty theater, just opened, is most attractive in interior decorations, being one of the finest in the Northwest. The opening attraction is Dorothy Dalton in "The Flame of the Yukon," a thrilling play of Alaskan dance-halls, in which Miss Dalton is at her very best. Her expression is excellent in this role in which she thrills; packed houses are enjoying it immensely.

Mary Pickford in the "Little American" is playing at the People's. Other attractions are Louise Glaum in "The Sweetheart of the Doomed," Charles Ray in "The Honorable Algy," and Anita Stewart in "The Message of the Mouse." Mr. Erlanger of New York City is guest of Manager Calvin Heilig. DOROTHY LOGAN.

BERKELEY, CAL.

BERKELEY, CAL. (*Special*).—In the Greek Theater at the University of California, the Players' Club of San Francisco presented, July 21, "The Talisman" and "Matsuo."

The incidental music accompanying "The Talisman" was selected and orchestrated by the Players' Club Trio, the Misses Seckels, Sternberg and Adams, from a suite by Arthur Foote, the "Song of India," by Rimsky-Korsako and a Bedouin suite by Raine Bennett. It was rendered by the trio and an augmented orchestra.

The prologue was capably spoken by Dion Holm, who assumed the role of Mustapha. Miss Micheiena appeared as Medina, daughter of the sheik of Abydos. In the interlude Miss Vanda Hoff was assisted by Miss Christine Howells as Ayesha, a flute player.

The Japanese one-act tragedy, "Matsuo," was presented. William S. Rainey played the title role and among others in the cast were Miss Virginia Whitehead, Miss Gladiola Foote, Marion Stowell and Benjamin Purrington.

EDWIN H. HIRSCHFELDER.

ALBOLENE

The ideal make-up remover, keeps the skin smooth, clear, and free from irritation, and permits you to enjoy off stage the admiration given to a good complexion.

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in ½ and 1 lb. cans. May be had of most druggists and dealers in make-up.

Write for sample.

McKESSON & ROBBINS
Incorporated
91 Fulton Street • New York

TAYLOR'S TRUNKS
USED BY THE PROFESSION OVER 50 YEARS
Send for new 1917 Catalogue
C. A. TAYLOR TRUNK WORKS
378 No. Halstead St., Chicago, Ill.
310 W. 44th Street, New York, N. Y.

Pianda
PLÜCKER & AHRENS'
WIG MAKERS

HESS

STEIN'S MAKE-UP
NEW YORK

BUSINESS BEGINS IN BOSTON

The Wilbur Opens for Fall and Winter with "Oh, Boy!"—Shubert, Colonial and Park Square Ready

BOSTON, Aug. 2. (*Special Correspondence.*)—With the opening of the Wilbur last evening for the regular Fall and Winter season, theatergoers here can find some place to spend their evenings for many months, for the Shubert, the Colonial and the Park Square will begin their seasons at once and by Labor Day nearly all the houses will be in line. On that holiday the Tremont will welcome its patrons with "Turn to the Right" which is expected to have a long run. It is probable that the Copley will be the last of the playhouses to open next Fall, as some changes are to be made in that cozy theater.

The Wilbur's first play is the musical comedy, "Oh, Boy," which will probably remain until Thanksgiving, possibly longer. Boston warmed to it at once. There are some attractive young women in the company and they certainly know how to sing and dance. At the Copley "The Man Who Stayed at Home" seems likely to stay at the theater indefinitely. This was to be the last week of its run, but the demand for its continuance was so insistent that at the last moment the management decided to keep it on for a few weeks longer.

One of our old landmarks here, the United States Hotel, was sold the other day, and the *Transcript* had a reminiscent article about the various celebrities who had made it their home years ago. It is not to be torn down, so actors can continue to patronize it. Maggie Mitchell, Denman Thompson, Digby Bell, Pauline Hall, The Union Square and the Madison Square Companies were among those who have often remained at this hospitable inn while playing in Boston. Daniel Webster always had a room there, and when Dickens visited our city, Charles Sumner gave him a dinner at the United States.

Theater managers here are looking for a prosperous season if they can have light plays and musical shows. They do not want tragedy as they say that their patrons wish to forget the serious side of life as long as the war lasts. It is said that a few New York managers believe that "heavy shows" will be in favor, but Boston wants lively and light pieces on its bill of fare.

DUDLEY CLAPP.

ALL THERE IS OF CHICAGO PLAYS

CHICAGO, AUG. 2 (*Special Correspondence*).—The pub. man of "Turn to the Right" at Cohan's Grand "turned" a trick which won, the incident being that the performance on July 30 was the 258th of the play at the Cohan house. The number was played up with the same number of the Army lottery.

Booth Tarkington's "Seventeen" is scheduled for autumn production in Chicago by Stuart Walker and his Portmanteau troupe. Its first performance in Indianapolis delighted the author, who was particularly enthusiastic over Gregory Kelly, who plays the leading role—a part for which Ernest Truex has yearned for years.

Ellis Jeffreys, Lennox Pawle, and O. B. Clarence, English players who have acted in Chicago, are to be in Henry Arthur Jones' "The Pacifists" in London.

Garrick: "You're in Love," a musical play by Otto Hauerbach and Rudolph Frime, presented by Miss Marie Flynn, Mrs. Gardner Crane, Cal. McCullough, and others under the management of Arthur Hammerstein.

Powers: "Oh, So Happy," with Ralph Herz, Elisabeth Murray, and others. First week is a hummer.

Illinois: Percival Knight in "Dew Drop Inn," aided by Winona Winter and Arthur Agleworth. Last two weeks.

Palace: "The Show of Wonders."

Cort: "Seven Chances," with Taylor Holmes and Carroll McComas.

Grand: "Turn to the Right." 258th time, July 29.

Majestic: McIntyre and Heath are the headliners.

McVicker's: Jones, Linick and Schaefer vaudeville.

Rialto: Jones, Linick and Schaefer vaudeville.

The Lieb-Harris Stock company has revived "Willie Goes West," by Frederick Ballard, at the Wilson Theater. The piece was originally called "Believe Me, Xantippe," and was the Harvard prize play that was produced in London and New York. In the English capital the name was changed to "Willie Goes West."

The Drama League is going to try a municipal theater where $2 plays may be seen for 10 cents. Every Friday night for the remainder of the Summer the public will be provided with entertainment on the municipal pier.

Abe Jacobs has been appointed manager of the Olympic Theater. He will take charge at the beginning of the new season when Flake O'Hara comes.

A. H. Woods's new theater is to be named in his honor. It will open when completed with "Peter Ibbetsen."

BEVERLY BRUX.

MILLER AND JOLSON

Western Writer Has Interesting Talk with Two Stage Celebrities

Walter Anthony, in a combined interview written for the San Francisco *Chronicle*, outlines the proposed plans for next season of Henry Miller and Al Jolson, both playing at the time in San Francisco—Mr. Miller in "Anthony in Wonderland," and Jolson in "Robinson Crusoe, Jr."

I suppose that no incongruity could be more foreign to its own elements than a conjunction of Henry Miller and Al Jolson in a single paragraph. Switching the sex, it is as though Joan of Arc and Zola's Nana were to be related in an interview. Yet it is true that both are interesting. Joan—to keep up the figure of speech—played a part in the world's history that suggests no humor. Zola must have had a hidden fund of comedy, or else he would have died laughing at his own creations.

In any event, I undertook to interview the antipodes of the dramatic art. I talked to Al Jolson, who was picked out by William Winter, veteran New York critic, who recently died, as the most obscene force on the American stage to-day, and I talked to Henry Miller, whose professional activities have always been related to the properties of stagecraft and who has sacrificed much money in this town this season to find out what it is that the public properly wants.

Reduced to its lowest terms, Mr. Miller told me what was needed—an audience. After the struggle, the rehearsals, the eager desire to please, the player looks to his audience to supply the rest. If he has it not, then the effort is wasted, and anything that is wasted is lost.

Henry Miller's plans do not include, he told me, a return engagement to this town next season, and the reason is that Western trips are expensive in the face of Eastern encouragement. His own playhouse, to be called Henry Miller's Theater, on Forty-third street, six doors east of Broadway, will not be ready until next December, so Mr. Miller expects to open at the George M. Cohan Theater in September with "Anthony in Wonderland," and "if," as he says, "it catches on, I'll have to prepare another production for the opening of my own theater next Winter."

Meanwhile, we should be very grateful to Henry Miller, who has brought us the best company that has been seen here in many years and who has staked his reputation as a producer and his judgment of plays against the most fickle thing in the world—the taste of the public. I am not so sure that he has been financially successful this season. In fact, I think he has not been, but he should be, if for no other reason than that he has given us "Anthony in Wonderland." For the rest—well, you do not go to the theater because you think you ought to, but because you want to.

Al Jolson tells me that he is completing his engagement with the Shuberts. This is his last season with a Winter Garden show—unless other arrangements are made for the future after Jolson has finished a vacation which he believes his soul needs. For seven years he has been heading Winter Garden shows. Before that he is pleased to remark that he played every ten-cent house in San Francisco. That was before the fire. He was born (here you statistical persons take notice) in Washington, D. C., in the prehistoric year of 1886, the precise sector of which was cut by the sun when it described the arc of May 26.

Perhaps this story hasn't been told.

After the fire he went and joined Dockstadter's minstrels, with which organization it will be remembered by veterans like myself that he returned to town and played at the American Theater in an engagement which was quite disastrous. The company and the show were good. I can say that truthfully, because I saw and heard 'em. The only thing that the management forgot was that the type of entertainment which he offered was hopelessly archaic. It was as though an ancient admirer of hoop-skirts were to try to impose them on a generation accustomed to high-top shoes and low cut waists. The times were merely out of joint. So Jolson went back to New York and encountered the Shuberts, who were willing to give him a chance at a benefit.

Naturally, with Jolson's sensibilities, he "fell down" at the benefit, and, after volunteering his services, was rejected as a possibility. He recovered himself, however, and the Shuberts gave him another chance, and this time in their Winter Garden shows, and he has been with them ever since, with constantly growing salary, unto the time when he can, as now he does, tell them that he wants a vacation in California, and that, therefore, he will not be with them next season.

In this brief period of seven years Jolson has become institutional in the United States. He has made a place for himself as unique as that which has been won by Harry Lauder. The only difference between the two, so far as their appeal to popularity is concerned, is that Lauder's comedy is entirely free from suggestiveness, while Jolson's is entirely dependent upon it. He is the most suggestive comedian on the American stage, and perhaps that is why he has been so popular, not only with the Shuberts, but with the American public as well. If you analyze his jokes, you will not tell them to your daughter, and if you understand most of his songs you will not sing them in a nice parlor; but Jolson delivers his jokes and sings the songs with such an air of irresponsibility that he "gets away with it," and the American public applauds.

After talking with the man himself, I am less inclined to blame the comedian and more inclined to blame the public. Jolson is giving 'em what they want, and is doing it with an art worthy of better things. The reward in coin would tempt even me—if I could only remember the songs and the stories.

Jolson, in short, is like the bartender who never takes a drink.

He deals the stuff and knows how to prepare it, but he doesn't permit himself to be intoxicated by it.

Instead, Mr. Jolson lives with his folks across the bay—his mother, who adores him and who owes almost as much to him as he does to her—if that be possible.

STOCK PLAYS AND PLAYERS

(*Continued from page 28*)

"PEGGY O'MOORE" IN SAGINAW

SAGINAW, MICH. (*Special*).—For the eighth week the McWatters-Webb company offered the money getter, "Little Peggy O'Moore," to capacity audiences all week long, July 16-21, despite the fact that the Parker Carnival under the auspices of the Grotto, the popular Masonic body as strong opposition as well as the hottest week of the year. This play served to show the leading people, Miss Melvin and Mr. McWatters, in entirely different characters from any they have been seen in before during their three Summers here. Miss Melvin has a pleasing and rich brogue and she entered into the spirit of Peg in a most artistic fashion, scoring one of the most emphatic hits of her long stay with us. Mr. McWatters as the Mayor handled the part with rare skill the press and public acclaimed his characterization as one of the best things he has done here. Anthony Blair as Matt Hogan scored the biggest hit of his career here, and made the political boss a lovable character; Howard, as Patrick, gave his usual finished performance; Webb as Richard, Kreuger as Tom Anderson, Fletcher as Webster and Finn as Vernon, scored individually, and gave excellent support. Greyas Doris and Miss Bowers as Mary, each gave beautiful performances and added to their laurels. The play was staged most artistically by O. S. Davis, scenic artist, and Bert Gage, master builder. "The Call of the Heart," week July 23.

HENKEL.

"COMMON CLAY" IN INDIANA

RICHMOND, IND. (*Special*).—"Common Clay" was admirably offered by the Murray Theater Players, week July 23. The Jane Cowl role was very well presented by Patty McKinley, she did not, however, follow too close Miss Cowls' presentation, making it therefore of tense interest to those who by chance might have witnessed the original production. Miss McKinley's efforts were very, wel lreceived, the part of Judge Filson was well done by Harry North. Jack Boyle filled the part of Hugh Fullerton very well. Mr. Boyle can be pardoned for his having tried to introduce some comedy. Joseph Stanhope did all that was required in the part of Richard Fullerton. Calvin Rische was well liked out front in part of Arthur Coakly, even though his part was a mean one. Miss Le Roy did some very good character work in the part of Mrs. Neal. Others, Frank Paton as Edwards, Calvin Uhl as W. P. Yates, Helene Reed as Mrs. Fullerton. The piece was well staged. Mr. North should be complimented on his fine direction. The scenery can be excused owing to the fine way in which the company presented the piece. Current week, "Seven Keys to Baldpate."

L. P. MORRIS.

"CALL OF THE HEART," SAGINAW

SAGINAW, MICH. (*Special*).—For the ninth week of the Summer season, July 23, the McWatters-Webb Players offered Paul Scott's play, "The Call of the Heart." This play has all the essentials for a good stock play and pleased immensely, being entirely different in theme and construction, it offered the members of the company an excellent opportunity to show their versatility. Mae Melvin as Lady Everlow could not be improved upon, she dressed the part with dignity and scored one of her biggest hits in the role; Lester Howard as Lord Everlow was seen in an entirely new kind of role and handled it admirably; Mr. Kreuger as the good son was at home in the part and put it over; Miss Bowers as Mrs. Quackenbush had one of those parts that she is excellent in, and again scored a big personal success; Miss Gray as the young American girl was full of life and carried her part to success; Miss Pochelu, as the maid got all possible out of the bit; Mr. Finn as the dope gave a splendid performance; Mr. McWatters as Comrade Jim gave his usual finished performance; Mr. Webb as the doctor and Mr. Blair as the butler, Mr. Fletcher as the "fast" son rounded out a perfect cast for this remarkable play. The one stage setting was a handsome English set, painted by O. S. Davis and built by Bert Gage. Current week, "45 Minutes from Broadway," with a big chorus of local society girls.

NOW AND COMING

STEUBENVILLE, OHIO (*Special*).—Victoria Theater (Joe Yeager, manager): Birds of Paradise Musical Stock company produced "The Kentucky Derby," a racetrack comedy with special scenery and electrical effects. Harry Lewis in the role of the crooked jockey once again proved the predominating feature of the show and had the audience thoroughly amused. Bessie Palmer, the soubrette of the company, gave a creditable performance and her song numbers were distinct hits. Henry Carr, Jack Sexton, Betty Radel and Bertha Miller deserve special mention. The audience showed their appreciation by generous applause and every performance was played to S. R. O. Mr. Yeager, the manager, is having the house remodelled and starting Sept. 1 will give Keith vaudeville.

Herald Square Theater (William Hartshorn, manager): Starting Sept. 1, Albert Vees Stock company now playing Wheeling, W. Va., will put on two bills a week at the Herald Square Theater, Steubenville. The company made quite an impression on the people of Wheeling. They intend to make a stay of fifteen weeks, putting on all high royalty shows.

ALFRED H. WALTON.

WAS REAL FATHER OF THE FILMS

Late Professor Muybridge Achieved Recording Motion on Photographic Plates Twenty-five Years Ago

Out of 25,000 original motion pictures, photographs of apparatus and miscellaneous data stored in its archives and museums the University of Pennsylvania is reconstructing the discovery or invention of the movies. Appropriately enough the reconstruction is taking the form of a film—but a modern film prepared with all the advantages of up-to-date motion picture taking, in marked contrast to the somewhat primitive endeavors and results achieved by the late Prof. Edward J. Muybridge, says W. R. Murphy in the Boston *Transcript*, in his "motography" experiments made under the auspices of the university, out of which has grown not only the scientific utensil which he contemplated, but also the dime and nickel entertainment of the masses which was beyond his ken.

The university, ever ready to encourage scientific research, financed the long and sometimes discouraging experiments of Muybridge. The fruit of them was actual active photography—of race horses, of athletes and what not. Still later came the pictorial idea, the unfolded plot, the Charlie Chaplining and the multifold forms in which the movie appeals to the throng and the shrewd impressario bent on money-making.

Now the university, in co-operation with the bureau of commercial economies of Washington, is rescuing the name of the harmless hobbyist from the oblivion that has enveloped it.

The Muybridge experiments and dreams are even now being put into the form of modern standard motion pictures. The recorder of the university, George Erasmus Nitzsche, has prepared a "scenario" to tell the tale in an entertaining set of illustrations, but with strict accuracy, and he has the valuable assistance of Ervin Faber. Some 25,000 items have been examined in the collection and selection of data.

The whole story of the Muybridge discoveries and experiments will probably make three or four full length films. These films will not only preserve for posterity the old zoologist's pictures proving that he had accurately and scientifically worked out the principles that have made the modern motion pictures possible as an amusement and commercial enterprise, but will also visualize the various methods, experiments, laboratories and apparatus that he occupied and utilized. The films will have explanatory "leaders" or "cut in" reading matter, which will be published in French, German, Italian, Spanish and English. These reels will be ready for distribution early in the Fall, and will be circulated by the university and bureau of commercial economics throughout the world.

The films will give credit to Muybridge as "the father of the movies," and the university, under whose auspices he worked, will gain some of the glory for its encouragement. His chief tangible results prior to his death were membership in various learned societies and a diploma awarded by the scientific jury at the World's Columbian Exposition. The films will also trace the earlier history of the attempts to show action in pictures.

JUST ARRIVED, "BOTTLED BUGS"

Author, Lieutenant in Aviation Corps—Place, Washington, D. C.—Producers, the Shuberts—Accepted on Sight

WASHINGTON, D. C. (*Special*).—The coming theatrical season about which we have been reading is here. It arrived Monday night, July 30, marked "Bottled Bugs," care Belasco Theater. "Bottled Bugs" is a new play, from the brain of Lieut. Walter S. Poague, U. S. M. C., son of a big banker in Chicago—but that has nothing to do with the play. Lieut. Poague wrote it while he was training somewhere in Maryland for an officer's commission in the Aviation Corps. Friends in New York read it and had it brought to the scrutiny of the Shuberts. They accepted it at first reading, so the story goes, and within twenty-four hours the Shuberts had it in rehearsal. Whether they did all this is of no consequence. It reads like a publicity man's dream, and it may be true.

Anyway, the Shuberts produced it last Monday night, July 30, at the Belasco Theater. The fun is healthful, the speed of action is swift. As first seen, one is reminded of the couplet that is such a favorite at Methodist camp-meetings:

She moves, she acts, she seems to feel
The thrill of life along her keel.

That refers to the launching of a ship, but it got into camp-meetings "when you and I were twenty-one."

"Bottled Bugs" takes its title from the slang phrase employed by some of the characters to describe certain germ cultures preserved in glass receptacles by a prominent physician, secretly engaged in experiments that shall develop a cure for insanity. The action of the play transpires at the Adirondack Mountain sanitarium of this physician and an endless series of laughable complications arises naturally from the amazing and amusing adventures that befall the guests at the sanitarium following their accidental discovery that their food diet has become inoculated with the insanity germ cultures.

Violet Heming, Edgar Atchison Ely, Harriet Sterling, Albert Phillips, Peter Raymond and others are in the cast.

F. H. B.

—

The Messrs. Shubert, conforming to their announced policy of "business as usual during the war," presents a most attractive follower week of Aug. 6, "Oh, Boy," the Elliott and Comstock smart musical comedy with Joseph Santley-Ivy Sawyer and the big original company.

The Poli Players were eminently successful in the J. E. Terry-Lechmere Worrall-English soldier play, "The White Feather," played during the past week under the original title, "The Man Who Stayed at Home." The stock season is approaching a close, probably in a fortnight with "The Little Gray Lady" and "The Rosary" as the concluding plays.

B. F. Keith's bill week of July 30, presented Louis Mann in a comedy of controlling interest, "The Good for Nothing," by Clara Lipman and Samuel Shipman; Horelik's Russian troupe of pantomimists and dancers in "The Gypsy Count"; Bessie Browning and Jack Denny in "Back Again," the Four Boises, Ethel Hopkins, Eddie Ross, Mr. and Mrs. Gordon Wilde and Archie and Gertie Falls.

William A. Brady, who was selected by President Wilson to head the National Association of Motion Picture Industries, has appointed Harry M. Crandall of Crandall's Theater, publicity manager for Washington.

District Commissioner Louis Brownlow has rescinded the regulation prohibiting the use of children in theatrical entertainments in this city. This was accomplished by the efforts of Manager Fred G. Berger, of the Poli Stock company, during the recent presentation of "Uncle Tom's Cabin," the action covering the presentation of the part of Little Eva.

Through an arrangement sanctioned by the United States Government, the Pathe News Pictorial Service will release each week at Loew's Columbia Theater a film record of the latest activities in Pershing's expeditionary force.

Last week in the lobby of Keith's Theater there was exhibited, by permission of the War Department, the big glass bowl from which were drawn the numbered pellets used in drafting the men conscripted for the army. It contained, also, the first eight original numbers drawn by Secretary Baker and the Congressional and department officials, and, also, the ladie employed to pick up the capsules.

The bowl and its contents will next go to the Independence Hall, Philadelphia, collection of relics of the War of Independence.

Sarah Nethersole (Sadie Martinot), wife of Louis Nethersole and sister-in-law of Olga Nethersole, was declared sane by a jury sitting before Chief Justice Covington. She left immediately for New York.

JOHN T. WARDE.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—Final week of the Comic Opera Players, at the Academy of Music, in "The Man Who Owns Broadway," week of July 23, was a brilliant success, and this admirable organization delighted capacity audiences every night, and matinees, 25-28. Harry Short, who joined the Comic Opera Players last week, is of the Hitchcock type; he did excellent work as Sydney Lyons, a New York actor, and has firmly established himself as a first-class fun maker with the theatergoers of Richmond. Florence Mackie, the prima donna, gave a very creditable impression of the rich man's daughter, Sylvia Bridwell, and had a few opportunities to use her excellent soprano voice, and she made the most of them; Matt Hanley, in a straight acting role, as Anthony Bridwell, shone with his customary brilliancy. Popular little Billie Bush, as Ethel Wilson had comparatively little to do, but as usual, did everything well, and her big song number was Southern Gals, a new and attractive melody, which she sang with huge success; George Bogues, the popular tenor, acted and sang well, as Tom Bridwell; Edward Basse, as George Burnham, and Alice Hills, as Caroline Curtis, worked in double harness, as the villain and villainess, and right well did they accomplish their nefarious work; Norma Brown, the attractive ingenue, is a finished worker, and captured the audiences as Anna, and her delightful singing of the pathetic Don't Forget Me, made her respond to several encores; Royal Cutler was his usual good Englishman in the role of a butler, Andrews, and Ernest Geyer, as a theatrical manager, Robinson, did quite the best work, during his stay here; Ethel Osterheld, as Housekeeper, Charles Page, as Cook, and Phil Shea, as Coachman, did their little bit well. The chorus was ably drilled and made frequent costume changes. Lew Morton, the new stage director, made good with all of his work; and Signor Bufunno, had the music under perfect control.

The departure of the Comic Opera Players is greatly regretted by thousands of theatergoers in Richmond, and we sincerely hope the genial manager, J. F. Peck, with his excellent company, will return to the Academy as soon as he completes his engagements in New Orleans and Nashville, Tenn. We understand the Comic Opera Players will be at the Tulane Theater in New Orleans for five weeks, then at the Vendome at Nashville, Tenn., for the Winter season. All the motion picture houses continue to do capacity business.

NEAL AND MCCONNELL.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

CLARKE, Harry Carson, and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
MAN Who Came Back, The (William A. Brady): N.Y.C. Sept. 2—indef.
SEVEN Chances (David Belasco): Chgo. May 13—indef.
13TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aut. 1—indef.

PERMANENT STOCK

AKRON, O.: Colonial.
ALTOONA, Pa.: Park.
AUBURNDALE, Mass.: Norumbega Park.
BOSTON: Copley.
BRIDGEPORT, Conn.: Park.
CHICAGO: Wilson Avenue.
CLEVELAND, O.: Colonial.
COLUMBUS, O.: Richard Buhler Players.
DENVER: Elitch.
DENVER: Lakeside.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
ELMIRA, N. Y.: Rorick Glen.
HAMILTON, Ont., Can.: Temple.
HARTFORD, Conn.: Parsons.
INDIANAPOLIS, Ind.: Murat.
JAMESTOWN, N. Y.: Celoron.
KALAMAZOO, Mich.: Fuller.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Morosco.
MILWAUKEE: Shubert.
MONTREAL, Can.: Orpheum.
NEWARK, N. J.: Orpheum.
NEW YORK CITY: Lafayette.
OAKLAND, Cal.: Hippodrome.
OAKLAND, Cal.: Orpheum.
OAKLAND, Cal.: Playhouse.
PORTLAND, Me.: Jefferson.
PROVIDENCE: Opera House.
PROVIDENCE: Keith's.
QUINCY, Ill.: Orpheum.
RICHMOND, Ind.: Murray.
RICHMOND, Va.: Academy.
SAGINAW, Mich.: Jefferson.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SEATTLE: Alhambra.
SPRINGFIELD, Mass.: Poli's.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Empire.
TORONTO: Royal Alexandria.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
VALLEJO, Cal.: Opera House.
VANCOUVER, B. C.: Empress.
WASHINGTON: Howard.
WASHINGTON, D. C.: Poli's.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WILKES-BARRE, Pa.: Poli's.
WORCESTER, Mass.: Poli's.
YOUNGSTOWN, O.: Idora Park.

OPERA AND MUSIC

DEW Drop Inn (Myron B. Rice, Inc.): Chgo. June 17—indef.
HITCHCOCK, Raymond: N.Y.C. June 7—indef.
OH Boy! (F. Ray Comstock): Boston July 30—indef.
OH Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.
SHOW of Wonders (Messrs. Shubert): Chgo. May 16—indef.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld Jr.): N.Y.C. June 12—indef.

CIRCUS

BARNES, Al G.: Cloquet, Minn. 1; Duluth 2; Superior, Wis. 3; Pine City, Minn. 4.
HAGENBECK: Pocatello, Ida., 1; Logan, Utah, 2; Salt Lake City, 3; Ogden, 4.

MACON, GA.

MACON, GA. (*Special*).—Capitol: "The Stolen Treaty," "The Black Hand," July 23; "Big Timber," July 24; "Her Excellency the Governor," "Aired in Court," July 25; "Capt. Jinks Gets Away," July 26; "The Hidden Spring," July 26; "The Love That Lives," July 27; "The Flame of the Yukon," July 28.

Princess: "A Leap for Life," "The Gift of the Magi," July 23; "The Night Workers," July 24; "Patay," July 25; "A Self-Made Widow," July 26; "The Rescue," July 27; "The Americano," July 28.

Palace: "The Law of the Compensation," July 24, 25; "The Slacker," July 26-28.

ANDREW OLIVER ORR.

B. F. Keith's Circuit—
United Booking Offices
(Agency)
A. PAUL KEITH, President
E. F. ALBEE, Vice-President and General Manager
For Booking Address
S. K. HODGDON
Palace Theatre Building
New York City

FIBRE, STEEL and BRAINS
BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home Amusement, Negro Plays, Paper, Scenery, Joke Books, Catalogues FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

THE EDITOR is a weekly magazine for writers. It is twenty-two years old. Those who conduct it like to think of it as a weekly visitor to ambitious writers, as a visitor who must not be pretentious, not dull, but friendly and helpful. Recognizing that writing may be an art, or a trade, or a profession—what the writer himself makes it—THE EDITOR tries to tell writers, so far as such things may be taught, how to write stories, articles, verses, plays, etc. One thing it does, in a way that never has been equelled is to bring to the attention of writers news of all the opportunities to sell their work. News of current prize competitions is a weekly feature. Editorials on copyright and authors' literary property rights are frequent.

P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

A YEARLY subscription (52 weekly numbers) costs $3.00. A four months' trial subscription costs $1.00. Single copies are $.10 each.

THE EDITOR, Box G, Ridgewood, N. J.

MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

WANTED—PLAYS
Particularly modern comedies suitable to woman star. Authors sending mss. will receive prompt and thorough attention.
LAURA D. WILCK
Longacre Bldg. 1476 B'way, N. Y.

The Dramatists Play Agency
FLORA E. GEBHARD, Manager
American Authors Representatives
1482 Broadway New York

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO. 542 So. Dearborn Street. CHICAGO, ILL.

FRANCIS ARTHUR JONES
AMERICAN REPRESENTATIVE
The Strand Magazine — The Tatler
The Wide World Magazine — Country Life
Address 62 Duane Street, New York City.

WANTS

RATES, CASH WITH ORDER.

20 words or less, cost 50c. Additional words 2c each. Four-times orders include a fifth insertion, free of charge.

ACTRESS, experienced, refined, educated, desires work; stock, production, or recognized act. LLOYD, 897 Riverside Drive, N. Y. City.

KING NUMA, the Peacemaker. An historical drama in 3 acts and prologue; also "Marley's Ghost" in 5 acts; duly copyrighted; with scenery. Free to producers if certain benefits be given to crippled soldiers. Particulars, write the author, W. H. Compton, Kingston, Canada.

LIGHT colored girl wishes housework for actress. Good laundress and sewer. Five years' references. Address, Goodwin, 427 W. 53d St.

SHAKESPEARE — For Sale, Virtue's "Imperial Shakespeare" in nine volumes, uncut, embellished with steel engravings. Simpson, 162 W. 35th St.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.
15 Cents per agate line, single insertion.
$1.75 per line, 13 times. $3.00 a line, 26 times $5.00 a line, 52 times. 14 lines to one inch single column. Four lines smallest space accepted. No double column space.

SCENERY

M. ARMBRUSTER & SONS.
Albert E. Armbruster. Emil G. Armbruster
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio. The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

EXORA FACE POWDER
STAYS ON!
Gives a most beautiful complexion.

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

ALVIENE SCHOOL OF DRAMATIC ARTS

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alviene, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Merserau and others.

Write for catalogue. Address Secretary. Mention study desired.

ALVIENE SCHOOL OF DRAMATIC ARTS, 225 W. 57th St., near Broadway, New York City

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

Elizabetta Menzeli

Ecole de Chorographie Classic et Pantomime and Ballet Russe

All kinds of Dancing and Spectacular Acts Composed and Staged

22 EAST 16TH STREET NEW YORK

Telephone, 3334 Stuyvesant

Mrs. Louis James

DRAMATIC INSTRUCTION

COACHING, ETC.

Studio 234 West 44th. Phone Bryant 4421

Beverly Sitgreaves

Dramatic Instruction, Coaching

French and English Diction

Address 129 W. 46th St. Tel. Bryant 3363

MONTREAL

MONTREAL (*Special*).—The offering by the Orpheum Stock, July 23-28, was "Mile-a-Minute Kendall." As usual, the company which has made its mark as a reliable, all around organization did clever work, and made the most of the material at their disposal. "Mile-a-Minute Kendall" did not overcome Montreal. The company saved it from going on the rocks here. W. Olathe Miller gave an amusing characterization of the crabbed hotel-keeper, Jim Evans, and Stewart E. Wilson did excellent work in the title role; Francis McGrath was sweet and sincere as Joan; Claire Maslin gave a humorous impersonation of Amelia, and Jos. Cusack made the very most of his chances in Judge Weeks; Theresa Dale and Belva Morrell did well the little there was to be done with Beth, and Rose Howard Rodney Ranous was dignified and capable as Kendall, Sr. Others of the cast struggled to make something out of nothing, but it is a hard job to manufacture bricks without straw. "Too Many Cooks," July 30-Aug. 4.

Moving pictures at the Imperial, Regent, Tivoli and Strand, draw the crowds.

W. A. TREMAYNE.

STEIN'S MAKE-UP NEW YORK

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium, dark. Pantages: "The Mimic World of 1917," headed the bill week of July 15. Others, Felix and Caire, Joe Roberts, Abrams and Johns, Smith & McGuire and The Lampinis.

Hippodrome: First half week 15, "Eight Black Dots," in a musical melange, entitled "Celebrating Day in Tennessee." Others, Louis London, Chuck Haas, June and Irene Molva, Faber and Taylor and Charles Rogers and Company offered "The Movie Man," second half; "The Gypsy Brigands," Hugo Lutgens, billed as the "Swede," Billy Sunday, The Tokayo comedy entertainers, The Alex Duo, Fay and Lewis and the Blondys.

A. L. Erlander, of Klaw and Erlanger, is here today conferring with Manager Charles York of the Auditorium relative to the proposed circuit of first class theaters from North Dakota to California, together with the establishment of several stock companies. Under the plan, details of which are yet to be worked out, new plays will be produced in the West simultaneously with their appearance in New York, and three or four producing companies will be kept in this circuit continuously.

Each new production brought out in the West, and put on by a company kept in the West, will play around the circuit, filling up the dates between the standing road show combinations. All of these will be shown, and the new productions will be additional. The appearance will be simultaneous with those in the East.

REN H. RICE.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Columbia is filling out the week ending July 29 with the Miller Players in "Come Out of the Kitchen," with Ruth Chatterton starring.

Belasco's "Boomerang," the original New York cast, follows.

The Alcazar is now in the third week of "Hit-the-Trail Holliday," with William Boyd in the leading role. Lois Bolton is playing opposite the star.

The Cort is winding up a big engagement of Al. Jolson and the "Robinson Crusoe" company, and July 29, "So Long Letty" came with Charlotte Greenwood playing the star part.

The Wigwam is breaking the rule of running a play two weeks, but so successful has been Cleo Madison in "Common Clay" that the show will run another week.

The Orpheum's bills include Julia Arthur, who is the headliner. She is offering "Liberty Aflame." Trixie Friganza is the other big card and other numbers are good ones also.

The Casino has a picture of Kitty Gordon in "The Beloved Adventuress." The Strand has two pictures, the picture of "The Russian Revolution." The Hip and Pantages go one to capacity business with picture and vaudeville.

It is said that Charles David who used to be treasurer of the Columbia, has been chosen to manage the McDonough Theater of Oakland.

A. T. BARNETT.

FALL AND WINTER IN MINNESOTA

Bookings at St. Paul's Grand Complete Until Next February—Every Date Filled with Big Plays and Opera

ST. PAUL, MINN. (*Special*).—Everything theatrical points to a successful season which will start at the Grand Theater, Aug. 26. The Grand is leased by the Texas Amusement company, and will be managed by S. T. McDonald, manager of the Queen Theater, inasmuch as the former manager of the Grand, Chas. E. Sasseen, left Galveston July 1 for Beaumont, where he will manage the Kyle Theater, which has been bought by the Texas Amusement company and which is being thoroughly renovated for the opening of the Majestic circuit season there for the first time this year.

The house is in the last stages of redecoration and all modern appliances. Bookings this year will be made by Miss Cecilia Bloom of the Interstate Amusement Company, with headquarters in New York, who bills for the Majestic circuit.

The vaudeville bookings will be announced shortly for four performances each week, Sunday and Monday matinees and evenings, to run throughout the season. The bookings for operatic and dramatic productions, while not complete as yet, are nearly so.

"Step Lively" is due here on Oct. 18. "Twin Beds" is billed for Oct. 23.

Mitzi Hajos, "Pom Pom," will appear Nov. 6. Al G. Fields follows on Nov. 7 with his famous minstrels. "Nothing But the Truth" appears Nov. 9. "The Smarter Set," a revivification of the "Smart Set," with many new features added.

Selwyn and Company's "Fair and Warmer" will appear on two successive days, Nov. 13 and 14. Al. H. Wilson and company is booked at the Grand for Nov. 16 in a new Irish song play.

Nov. 29 and 30 will bring the allegorical play, "Experience." Irving Berlin's great success, "Stop, Look and Listen," will appear Dec. 11 and 12. The day after Christmas brings "Have a Heart."

The La Scala Grand Opera company, from Milan, Italy, will appear Jan. 9. The Boston Grand Opera company appears Jan 25.

"The Flame" is to appear Feb. 15. The minstrel-loving public will be given another treat when Neil O'Brien appears here Feb. 19.

"Every Woman," Savage's high-class production, is slated for Feb. 20.

"The Thirteenth Chair," Wm. Harris' drama, will appear for two days, Feb. 26 and 27.

In addition to the above bookings, it is probable that several more additions will be made, and the management will endeavor to fill all open dates with big feature photoplays, so that the house will be open every night during the theatrical season.

J. S. Mc.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Appearing at Keith's, week July 22, are Burke and Burke, Sid Lewis, Archie and Gertie Falls, The Houltons, Morgan and Armstrong, Rich and Lenore, Alderman Bent, Three Webber Girls, and Georgia Comedy Four, and Mme. Violet Besson and company. The attendance at Fontaine Ferry Park continues large, the open air attractions appealing because of weather conditions, the swimming pool particularly. The daily concerts given by Paulsen's Military Band are also a satisfactory feature of the Ferry's offering.

The moving picture houses are all doing excellent business, the particular features of the week being Kitty Gordon in "The Beloved Adventuress" at the Alamo, and Jack Pickford and Louise Huff in "What Money Can't Buy" at the Majestic.

Announcement has been made that the new Buckingham Theater will open its 1917-19 season early in August. The house will continue under the Whallen ownership, with Horace McCrocklin in managerial charge.

The Gayety Theater, the newest Louisville house and thoroughly modern, is being overhauled during the summer interval. It is stated it will open about September 2 under the management of W. Woolfolk of Chicago. Mr. Woolfolk is a near relative of the former Louisville man Boyle Woolfolk, well known as a writer of a number of successful musical comedies.

The establishment of a United States Military Cantonment here and the coming in the near future of thousands of soldiers, has inspired Fred Levi of Levi Brothers, who is interested in motion picture enterprises of Louisville and its vicinity, to plan an amusement theater near the camp. Mr. Levi is in the East arranging for the new place, and the pictures and other attractions that will be presented there.

Louisville papers are devoting some space to the creation of a course in dramatic art at the University of Louisville, and much complimentary mention is made of Boyd Martin, well known as a dramatic critic and dramatist, who will occupy the professor's chair at the university in this new line.

The result of the selective draft shows Robert E. Dundon and Sam H. McMeekin, writers on sporting and amusement matters on Louisville papers, as among those chosen. Also one of the pitchers of the Louisville Baseball Club. Roscoe Goose, the Louisville jockey, and Carl Shackelton, director of the Louisville Male Chorus, and a musician of national fame. The Sells-Floto Circus is underlined for two performances here Aug. 17.

CHARLES D. CLARKE.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—"So Long Letty" was the attraction at the Strand Theater July 22-24 to splendid returns. This was a return engagement for the comedy, and its first impression was the cause of the attention it drew among the amusement loving public. July 29, "What Next" with Blanche Ring in the leading part, opened a four day engagement at the Strand.

Week 23, the Savoy offered the following well balanced bill: The Hong Kong Girls, Wm. Schilling and Company, Will and Mary Rogers, The University Four, Willis Hale and Bro., and The Railroad Raiders. Manager Scott Palmer of the Savoy is wearing a broad smile as he watches the great number of people packing into his house.

Over at the Hippodrome "The Fashion Shop," Fitch Cooper, Johnny Delmore and Goldie Moore, Keene and Foxworth, LeRoy and Hartt, and an episode from the "Voice on the Wire," was the bill for the first half of week 23. John Lane Conner of the San Diego School of Expression offered a new War Playlette, "My Country" for the last half of week 16. The play is from the pen of Tyndall Gray and prominent in the cast was John Lane Conner, Lillian Rivers Black, Helen Richards, and Wm. H. Wheeler. The act was a decided hit, and would be a good card over the circuit.

Associated Charities cleared over $2,000 at their local concert given July 16. Mme. Schumann-Heink was the special attraction, and the great pipe organ at the Expo was surrounded by many music lovers of San Diego. At a later date Mme. Schumann-Heink will give a concert for the Red Cross.

The Actors Circle Club has been incorporated in San Diego, with headquarters over the Savoy Theater. Paul Pool has been elected treasurer and manager, and it is expected that this will be a popular meeting place of the theatrical people of San Diego, and those playing the vaudeville houses. They have a nice dance room, as well as a dining-room. Lunches at popular prices will be served.

The Silver Strand, Corronado's beautiful new theater, was opened July 19. Society was well represented, and the theater was declared to be a gem, donated by John D. Spreckels. The proceeds of the opening night were donated to the Navy League Red Cross. The net proceeds amounted to a little over $1,000. The house will be devoted to feature films.

The local Y. M. C. A. has started a moving picture show at the Plaza of the Expo in the Army headquarters, and is proving a big success. It is estimated that over 1,500 soldiers and sailors are admitted nightly. It is expected by August 5 that there will be thirty thousand troops in training at this point.

"The Whip," was the feature film at the Cabrillo Theater, July 23, to good returns, and Ethel Barrymore in the "Greatest Power", was seen at the Pickwick.

The Pollard Picture Players are busy at work on the next release, "The Girl Who Wouldn't Grow Up." The film will be finished in about four weeks.

MARIE DE BEAU CHAPMAN.

NEWARK

NEWARK, N. J. (*Special*).—The Aborn Opera Company presented "The Girl of My Dreams" at the Olympic Park Theater, July 23-29, with a well-balanced cast. Maude Gray was at her best as Lucy Medders, the little Quakeress, and gave a delightful portrayal of a demure and winsome maid in gray. Her sweet voice was well suited to the songs allotted to her. Miss Gray has won many admirers at the Park. Fritzie von Busing was assigned a role that does not give her any solos, which are always missed. However, she made Mlle. Daphne an enjoyable role. Eulalie Young, whose personality wins, was bright and breezy as Cuddle; Little Ada Jewell made a decidedly sweet impression as Baby Rose, and in her scene with Miss Gray responded to several encores. Forrest Huff both sang and acted well as Harry Swifton; James McElhern as the German Count was very funny and kept the house in an uproar; Robinson Newbold as Primmer had another role that suited his personality; as the droll poet he was excellent, never leaving the picture; his comedy is refreshing. Harlan Briggs as Pigeon was good. George Shields, whose excellent voice was missed in solo, gave a fine performance as the General. Ralph Nicholls as the Father, and Harriet Miller as the General's Wife, completed the cast. Current week, "The Mikado," to be followed by "Alone at Last."

Aveling and Lloyd headed the bill at Proctor's. They give an interesting talk about a ten-dollar bill and scored heavily. Others on the bill were Ethel Mae Barker, Nora Kelly and Nat Goldstein, Frank Burt and Ed. Johnson, The Breen Family, Leipsig, The Boyan Troupe, Mr. and Mrs. Melbourne, Bill Clifford, and the Rollando Brothers.

At Kerney's: The Lookout Mountain Five headed the bill; others were Joe Remington and company in "The Millinery Salesman," Natalie Sisters, Jennings and Mack, Stewart and Olive, Smith and Farmer, Smith and Kaufman, and the Aerial Mitchels.

GEO. S. APPLEGATE.

REPORTS FROM MIRROR CORRESPONDENTS

HAVERHILL, MASS.

HAVERHILL, MASS. (*Special*). — The Strand is still running its Summer schedule, and in spite of the extreme hot weather, is drawing full houses. The bill week July 23-28 includes June Caprice, supported by little Jane Lee, in "Patsy," Bryant Washburn in an Essanay comedy, "The Golden Idol."

Orpheum: A fine bill of high class photoplays, including Catherine Calvert and Frank Mills, in "House of Cards," Eddie Polo in an episode of "The Gray Ghost" serial, Mignon Anderson in a war drama, entitled "A Young Patriot," and Katherine Williams and Wallace Reid in Bernard Sinclair's "Big Timber."

Majestic: Edith Story and Antonio Moreno, in "The Price of Folly," leads the bill, followed by a good bill including a burlesque on the Charlie Chaplin comedies, and an episode of "The Perils of Our Girl Reporters."

Canobie Lake Theater: Mary Pickford in an original portrayal, on the Paramount Program, as "Little Pal," one of the productions of the Famous Players which seems to draw good.

Pines Theater: This theater is now dark owing to the fact that the town officials have refused further permission to the Railroad company until the settlement of transfer privileges has been made. Recently the railway company made a decided change in the transfer point in the town of Groveland, where Pines Park is situated.

Sparks Brothers' Circus playing matinee and evening, 25, to large audiences. Colonial and Academy of Music: closed for the Summer.

C. T. ISSERTELL.

LONDON, CAN.

LONDON, CAN. (*Special*).—Grand Opera House: Recent bills, Gladys Brockwell in "Her Temptation," Frances Nelson in "The Power of Decision," Nance O'Neil in "The Final Payment," Mabel Taliaferro in "A Magdalen of the Hills," and William Nigh and Violet Palmer in "The Blue Streak." The serial "Patria," featuring Mrs. Vernon Castle, is still running and the Comedy films on the same bills were Max Linder in Max in a Taxi," "Lonesome Luke in Tin Can Alley" and a new Dick Turpin Comedy. Some of the vaudeville acts were The Temple Quartette, The Carson Trio, Weber and Wilson and Mazie Evans and her Banjo Boys. The excellent orchestra is an additional attraction and business is good.

Patricia: William Russell in "The Twinkler," Henry B. Walthall in "A Saint's Adventure," "The Girl Who Did Not Care," Marguerite Clayton in "The Night Workers" and Mary Miles Minter in "Annie-for-Spite" and Clara Kimball Young in "Love's Sunset." Chaplin and Arbuckle Comedies and good Vaudeville keep up the patronage. Mgr. Stewart has contracted for the new Goldwyn releases, beginning in September, for this house exclusively, in London.

The Princess is doing well with "Bluebird and Butterfly" films and vaudeville. The Majestic, with three changes a week and an excellent orchestra of ten pieces is doing the usual business.

C. E. A. WEBBE.

JERSEY CITY, N. J.

JERSEY CITY (*Special*).—One of the best bills ever seen at Keith's was on July 23-25 to very good business. Cliff Bailey and a fine company had an oddity in "A Barrel of Fun"; Helen Trix and Sister in a sister act that was the pink of perfection. Yales and Carson Co. had an act, "A night in June"; the Hippodrome Four made a hit with a school sketch; John Geiger made the violin talk and the Four Dancing Demons did clever dancing. Louise Glaum in "A Strange Transgressor," was the photo star. Appearing 26-28, Lew Hawkins, Fery the Frogman, Brown and Taylor and the Seven American Minstrels. "The Double Standard" was the feature picture.

Palisades Amusement Park is still drawing large crowds there daily. The outdoor attractions are good, and the vaudeville programme is meritorious.

Helen Trix and her sister made a social hit while playing at Keith's 23-25; the elite of the city were present to witness one of the neatest "sister acts" ever put over.

Many alterations are to be made at the Majestic Theater, where Columbia Wheel burlesque will be seen next season.

WALTER C. SMITH.

MENASHA, WIS.

MENASHA, WIS. (*Special*).—Brighton Beach, Jos. Steidl, prop.: With the theatrical season closed increased crowds now patronize this popular resort, the vaudeville being the big attraction. Hal Cowles in comic songs and dances continues to be over-popular with Ralph Burns assisting at the piano and occasionally in songs, more than pleasing. Kitty Hollins still wins the hearts of many admirers, and her sister, Sallie Hollins, recently arrived from New York (formerly of "Katydid" fame) has already proved her extraordinary ability and is gaining more popularity daily. Pearl Van Norman and Rose Beverly delight the audiences with their renditions of popular songs. The Cremona: Jas. Bond still entertains.

GUSTAVE KISS.

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—Joseph Montrose, for several years Oliver Morosco's western manager, and one of the most popular of the local theatrical men, has been appointed director and general manager of the chain of stock productions in the West, the links of which chain are being cemented right now in the eastern offices of Klaw and Erlanger. 'Tis said that the cost of this enterprise will be in the neighborhood of one and one-half millions. Mr. Montrose has already entered upon his new duties though these will not interfere with his efforts in Morosco's behalf. Two plays which as yet have not had a New York appearance have been sent to Montrose for early production: they are "Under Pressure," by Sydney Rosenfeld, and "Here Comes the Bride," by Max Marcin and Roy Atwell. Los Angeles and San Francisco will be the producing centers after which the companies will go on the road. The Mason will be Klaw and Erlanger's Los Angeles house for the new project.

"The Boomerang" swings into its second week, July 23 at the Mason Opera House, though it had been booked for but seven nights at this play-house.

"Lombardi Ltd." has taken first place in Los Angeles' theatrical hearts and because its four weeks' run has not nearly sufficed, it is being held over for another week of capacity houses. It is a lovable play. It is only just to add that much of its charm is due to the personality of Leo Carillo who is naïve, to say the least. Grace Valentine and Bertha Mann are names also to remember in connection with this production.

And because "Lombardi Ltd." stayed over, the premiere of "That Day" the latest Morosco production ready for its bow to the world, was postponed until night of July 28.

A scintillating array of talent gleaned from the motion picture studios of the southern California colony brought more people to the doors of the Mason Opera House Sunday night, July 22, than could possibly be accomodated. The names of Mary Pickford, Wm. Hart, Theda Bara, Crane Wilbur, Gail Kane, Charles Chaplin, Douglas Fairbanks, Kathleen Clifford, Kenneth Harland, Julienne Eltinge and others of stage and screen fame brought a satisfying sum of money into the purse thus made up for the widow and daughter of Maitland Davies, dramatic editor of the Los Angeles "Express-Tribune." The stage and screen has had no more sympathetic and understanding a critic than Mr. Davies, whose demise occurred July 13.

Margaret Anglin found her two weeks at the Orpheum in this city, more than gratifying in the way of the appreciative response of her audiences. The Orpheum, always a popular house, needs only such a name as that of Miss Anglin and an attraction such as her sketch "The Wager" to make its every show a capacity one.

The coolness of the Pantages vaudeville house, these Summer days, vies with the quality of its offerings in bringing a steady patronage to its daily matinees and its evening performances. On Saturday three shows are given, the second one starting at 6.30.

Seemingly all the feminine population of Los Angeles, with a more than usually large attendance of males in tow, made the "Fashion Shop" number which head-lined there all week, its excuse for attending the Hippodrome.

The Omas theater presents beginning July 23, "A Night at Maxim's" as offered by Fischer's All-Star Musical Comedy Company.

Raymond Walburn, whose two-weeks recently at the Mason in "Come Out of the Kitchen" has made him a Los Angeles favorite, wirelesses down from San Francisco that he has gone into Summer stock in that city.

"High Speed" and five other vaudeville acts comprises the popular bill at the Burbank.

Stephens and Hollister (Mr. and Mrs. Leonard Hollister) closed their Pantages tour in this city and have taken a Hollywood bungalow where they will spend a few weeks' vacation. Franklyn Farnum, with whom Miss Stephens co-starred for a season in "The Only Girl" before Farnum's picture-advent, appeared at the Pantages Saturday matinee last week and sang "Here's to the Land We Love, Boys" with her.

Charlotte Joy, a local girl, who was premiere danseuse for a season with "The Lilac Domino," was an added attraction at Pantages last week, in her classical dancing act. She is supported by a ballet of six, all Los Angeles girls.

Patricola and Myers are playing the Los Angeles Orpheum this week in their first trip over that circuit. Their act has carried away top applause honors this week and will be held over for a second week here.

MABEL CONDON.

SEATTLE

SEATTLE, WASH. (*Special*).—Moore and Metropolitan, dark July 15-21. Pantages: "Movie Girl," 15-21; good business. Orpheum: the Great Powell and vaudeville; Palace Hip: Arthur La Vine and vaudeville. Motion pictures at the Clemmer, Coliseum, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

Margaret Willard
Address care DRAMATIC MIRROR.

MAY BUCKLEY
Eugene Walker's "THE KNIFE"
Management LEE SHUBERT

LINA ABARBANELL
Address care DRAMATIC MIRROR.

VIOLA KNOTT
LEADING WOMAN
Clifford Devereux Co.
EN TOUR
Lady Teazle and Everyman
Viola in Twelfth Night and Rosalind
Beatrice, Juliet, and Kate Hardcastle

FLORENCE SHIRLEY
Care Nelson
98 Hemenway St., Boston, Mass.

FREDERIC GRAHAM
TELL IT TO JANE
Phone St. Nicholas 9063 Management WILLIAM ELLIOTT, COMSTOCK and GEST

SIDNEY PHILLIPS
SHOW OF WONDERS
Management MESSRS. SHUBERT.

MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco

AUGUSTA ANDERSON
Address care DRAMATIC MIRROR.

OTTO KRUGER
Management COHAN & HARRIS

LOUIS BENNISON
130 West 44th Street, New York

BILLY B. VAN
Address care DRAMATIC MIRROR.

PEGGY O'NEIL
Address care DRAMATIC MIRROR.

CARROLL McCOMAS
IN "SEVEN CHANCES"
Management David Belasco

THE WILLIAMS PRINTING COMPANY, NEW YORK